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American Cinematographer

☆ THE MOTION PICTURE CAMERA MAGAZINE ☆

In This Issue . . .

"Wipes"—How to Make Them

July
1945

(No. 8 of a series on the manufacture of Du Pont Motion Picture Film)

"Silver" kettle with a glass lining

THIS is one of a battery of glass-lined "silver" kettles in the Du Pont film plant. Here, in subdued light, accurately determined quantities of silver nitrate crystals purer than "sterling" are made into a solution for the emulsion of Du Pont Motion Picture Film.

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AMERICAN CINEMATOGRAPHER

THE MOTION PICTURE CAMERA MAGAZINE

VOL. 26 JULY, 1945 NO. 7

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THE FRONT COVER shows Director of Photography Harry Hallenberger, A.S.C., preparing to film a spectacular scene in Paramount's "The Virginian," starring Joel McCrea, Sonny Tufts, Brian Donlevy and Barbara Britton

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REVIEW OF THE FILM NEWS

ONE of most important events of the past month in the film industry was the appointment of Donald Nelson, head of the War Production Board, to the presidency of the Society of Independent Motion Picture Producers. With Nelson as its head, the SIMPP becomes an organization which may have a far-reaching influence in the field of motion pictures. Its membership is composed of practically all of the important independent film producers such as David O. Selznick, Samuel Goldwyn, Walter Wanger, Sol Lesser, Edward Small and many others. Large number of these producers release through United Artists. They have long felt that the Hays organization has not been doing the right kind of a job for the industry. Now they propose to do the job themselves. Warner Brothers have resigned from the Hays group, and Hollywood is doing a lot of speculating about what the future holds for the Hays organization.

Color

The trend is still toward color, and only the lack of facilities is preventing more films being made in color. Dr. Herbert Kalmus, head of Technicolor, stated in his recent report to his board of directors that the present demand for color would seem to "warrant the doubling of the company's plant and equipment, but such doubling of capacity would still only cater for about one-third of the entire motion picture industry." He went still further and added that the present situation "poses the question whether Technicolor might not be healthier and happier if sound efficient competition arose to share with it the program of serving the industry with ever-improving color quality and steadily lowering costs."

Some idea of color production may be gained from the following list of pictures in Technicolor which are ready for release, in production and in preparation. Ready for release are "Anchors Aweigh," MGM, "Bandit of Sherwood Forest," Columbia, "Blithe Spirit," British; "Dolly Sisters," 20th Century-Fox, "Henry V," British, "Hold High the Torch," MGM, "Incendiary Blonde," Paramount; "Night in Paris," Wanger-Universal, "Nob Hill," 20th-Fox, "San Antonio," Warners, "Son of Lassie," MGM, "State Fair," 20th-Fox, "This Happy Breed," British, "Thousand and One Nights," Columbia, "Uncle Remus," Disney-RKO, "The Virginian," Paramount, "Western Approaches," British; "Where do We Go from Here?" 20th-Fox, "Wonder Man," Goldwyn-RKO, "Yolanda and the Thief" MGM, "Ziegfield Follies," MGM.

In production are "Caesar and Cleopatra," British; "Duel in the Sun," Vanguard, "Early to Wed," MGM, "Frontier Gal," Universal; "Harvey Girls," MGM, "Kitten on the Keys," 20th-Fox; "Men of Two Worlds," British; "Spanish Main," RKO; "The Time, the Place and the Girl" Warners; "The Yearling," MGM.

In preparation are "American Guerrilla," 20th-Fox; "Blue Skies," Paramount; "California," Paramount, "Canyon Passage," Wanger-Universal; "Centennial Summer," 20th-Fox; "Concerto," Republic, "Enchanted Voyage," 20th-Fox; "Holiday in Mexico," MGM; "The Kansan," Columbia, "Kid from Brooklyn," Goldwyn-RKO, "Leave Her to Heaven," 20th-Fox, "My Wild Irish Rose," Rogers-UA, "The Robe," RKO; "Scarlet Lily," Vanguard, "Smoky," 20th Century Fox.

A new color is expected from Ansco and one from DuPont when the war ends. These new color films may relieve the present situation which is steadily growing worse, as more and more companies are asking for color.

Raw Stock

The War Production Board has announced an increase of nearly 10,000,000 feet of raw film to the industry for the third quarter of this year. While that sounds like a lot of film it represents only an increase of not quite 4 percent of the second quarter, which does little to relieve the raw film shortage. Although the war is ended in Europe, the Army and Navy were granted 74,100,000 feet, which is the same as they had in the previous quarter when we were fighting a two-front war. While everyone is speculating, no one knows what the future holds in increase of raw stock. Any man's guess is as good as the other.

J. Arthur Rank

Big question mark in American film industry is J. Arthur Rank, the British producer. All kinds of reports have been published about what Rank plans to do in the world film trade. He has been reported as planning to produce in the United States, build theatres in the United States, block release of many American films in England, and so on. Latest statement, which seems most nearly accurate, is that he will produce in Canada. He has also refuted the report he will build theatres in America.

Foreign Fields

At the moment it looks as though American companies will make quite a number of films on foreign soil in the near future. 20th Century-Fox plans sending a company to Puerto Rico to film "An American Guerrilla in the Philippines." Sol Lesser is going to make "Paris Canteen" in Paris, Republic is contemplating making films in Mexico for Latin-American consumption, and several other companies have asked State Department for permission to make films in Germany. While a lot of the plans will probably end in just plans, it is quite evident that there will be considerable filming abroad.

Foreign Releasing Problems

OWI Chief, Elmer Davis, has indicated that the American film industry is going to have plenty of headaches in reopening its foreign markets. He says troubles will come because of necessity of dealing with government picture monopolies. Particularly tough is the situation in France, where firms have to deal with FOUR government bureaus, all of which have to clear American films before they can get in. Davis also indicated that Russia is posing a problem by putting the pressure on countries adjoining her to use Russian films. Whole thing will probably straighten out in favor of United States companies in time, because sooner or later the theatre-going public in those countries will yell so loud for good American films that they will get them. Past history has proven that John Q. Public, no matter in what country, will patronize the good films and will stay away from the bad ones—even if they are a local product.

Chaff

Studio "white collar" workers have been granted a 7 percent wage increase which is retroactive to January 1, 1944, in all but two studios. This gave them total back pay of approximately $860,000. Sound Technicians also were given pay boosts averaging from 10 percent to 70 percent, retroactive to January 1, 1944. Back pay totalled approximately $700,000. Film industry dividends this year are running behind those of last year. Figures from Department of Commerce show total dividends paid stockholders in first four months of 1945 totalled $5,060,000 as contrasted with figure of $7,000,000 for the same period last year. Increased production costs, due to war, is largely responsible.—H. H.

Aces of the Camera

IRA MORGAN

A.S.C.

By HAL HALL

Photo by Ira Hoke

TO Ira Morgan, A.S.C., goes the distinction of being the first Cinematographer to use Panchromatic film in the photographing of a feature length motion picture. To Ira also goes the distinction of being one of the few cameramen of the industry who broke into the field as a cameraman by simply going out and buying a camera, and by some miracle just naturally knew how to use it. Actually, he never spent a day as an assistant.

But Ira is the sort of individual who is what you might call "different". For instance, he likes photographing low budgeted pictures with a top shooting schedule of ten days. In fact, he says he would rather shoot films for independents and smaller companies such as Monogram and P.R.C. than do films costing over a million dollars, with shooting schedules of three or four months.

"What I like about photographing a picture for Monogram producers such as Sam Katzman or the King Brothers, and for the P.R.C. company is the fact that every detail of production has been ironed out in advance. There is no rewriting of the script from day to day, no changing of the story when half way through the production. The script changes are all made before filming starts. The picture is practically cut before it is shot. Nothing is left to chance. AND, they hire a Director of Photography whom they have confidence in, and then let him assume the responsibility of photographing the picture without trying to tell him how to do his work. When they hand you a script, you can study it and in your mind figure out just what you are going to do, confident that you will not have to change your whole plan the day after filming starts. That's why those producers can turn out quality films at a cost that would hardly pay for a single big set used in some of the big films made by a major studio.

"It's really fun shooting pictures for producers of this type. They have thought of everything in advance. You just go in and shoot at a speed almost unbelievable. Actors in those films do not muff their lines. They learn their lines before starting the picture. In one picture I recall that Edmund Lowe had one scene running five hundred feet in which he talked constantly—and he never muffed a line. One 'take' was all that was necessary."

Ira was born in Fort Ross, California, and was educated in San Francisco where he studied to be an Electrical Engineer. He started his career as a cable inspector for Western Electric. He next became a "trouble shooter" for the telephone company. From that he went to Chicago to take a job repairing projection machines for the Theatre Film Service. It was while working on the projection machines that he decided he would like to become a cameraman. Once he had made his decision he quit his job, bought a Gaumont camera, secured Oregon, Washington and Montana as his territory, and started shooting newsreels for Pathe and Gaumont.

"I guess I was lucky," explains Ira, "or maybe I was born to be a photographer, for my pictures were good enough to satisfy the newsreel companies. That was back in 1911."

One year later Ira quit the newsreels and joined Essanay at Niles, California. His first picture for them was a Bronco Billy Anderson film. In the next two years he photographed 250 Bronco Billy pictures, sometimes shooting six pictures in eight days.

In 1914 he joined the Pathe company in Hollywood, and from then until World War I broke out he was with Pathe and the American Film Company. He joined the Army as a Lieutenant in the Signal Corps, and spent a year overseas photographing the war.

In 1919 he joined King Vidor and photographed a series of pictures, including "Jack Knife Man". Then he went with Cosmopolitan Productions where he remained for six years, filming all of the biggest films starring Marion Davies, such films as "When Knighthood Was in Flower", "Little Old New York", "Janice Meredeth", etc.

"It was while filming 'Janice Meredeth' that we decided to try out the new Panchromatic film which Eastman Kodak Company had just brought out," said Ira. "Everybody was a bit nervous over trying something new, but we sent for 50,000 feet of it, and shot all our exteriors on the new film. That was the first time Panchromatic film was used in a feature film."

Leaving Cosmopolitan Productions, Ira spent the next five years at Metro-Goldwyn-Mayer Studios where he photographed mostly films directed by George Hill. He then decided to free-lance, and made several films for Warner Brothers. Then for Columbia he photographed "Washington Merry Go Round". For Tiffany he did "Hotel Continental". In 1933 for Phil Goldstone he did 'Should a Woman Tell?", "Unwritten Law" and 'Vampire Bat". He followed these the

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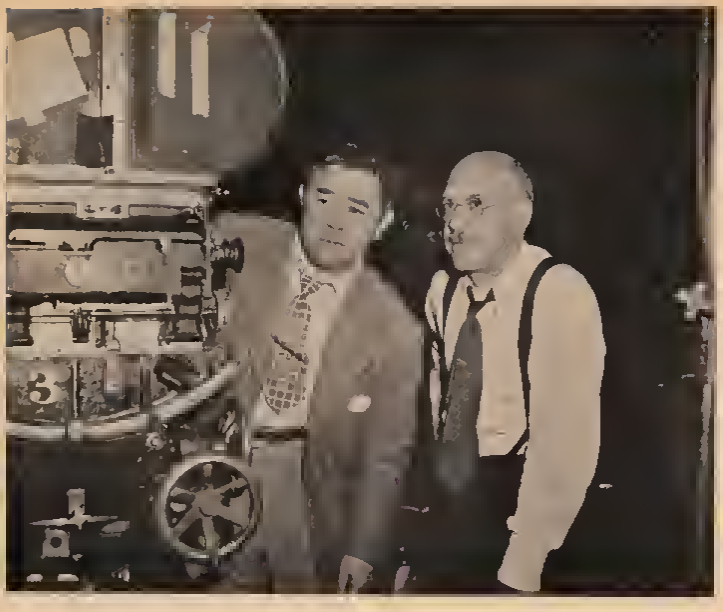

Left, James Wong Howe A.S.C. and Director Herman Shumlin

A Director Who Recognizes Importance of Cinematographers

By EZRA GOODMAN

HERMAN SHUMLIN is an eminent stage director ("Grand Hotel, "The Little Foxes," "Watch on the Rhine") and his first motion picture effort, "Watch on the Rhine," won New York Film Critics' Circle Award as best picture of 1943. But Mr. Shumlin is inherently a modest man and now that he is directing his second film, "Confidential Agent," for Warner Brothers, he is not resting on his laurels. He admits that he has much to learn about motion picture technique and he is doing his best to obtain the most expert advice on the subject, much of which, he says, comes from the cameramen who carry the initials A.S.C. after names.

"Watch on the Rhine," as Shumlin points out, "was not strictly speaking a motion picture story. The acting carried the greater part of the burden of the picture." With that film, Shumlin had the advantage of transferring to celluloid a play that he had originally produced in New York. He was familiar with every detail of the drama. Furthermore, several members of the Broadway cast, including Paul Lukas, participated in the picture. To assist him on technical details, Shumlin had as his director of cinematography Hal Mohr, A.S.C., who has on occasion directed pictures himself. He also had Warners' Academy Award-winning film editor, George Amy, standing by on the set daily to advise on film editing, and he accepted the advice of both men.

"Watch on the Rhine" turned out to be a great success. Now Shumlin is directing a picture that is quite different, "Confidential Agent," which many critics deem Graham Greene's finest thriller. It is the story of a concert pianist who becomes involved with a spy ring in his efforts to obtain coal for the Loyalists in Spain. Most of the action takes place in England, and the time is 1937. Graham Greene, whose "This Gun for Hire" and "The Ministry of Fear" have been turned into pictures, and who wrote the original story for the excellent British film, "48 Hours," was once a professional motion picture critic in England. There is much of the Alfred Hitchcock technique in Greene's novels; he is a first-rate stylist. But he differs from Hitchcock in that his melodramas are rooted in a solid social base and are not played as abstract cops-and-robbers stories. The villains and the heroes of "Confidential Agent" are real, identifiable people, and not just characters in a thriller.

Robert Buckner, the producer and scenarist of "Confidential Agent," has remained faithful to the body of Greene's story. The story is still about the Spanish Civil war. The Loyalists, though, are identified as the Republicans in typical Hollywood fence-straddling. The Fascists, however, are named Fascists, which is a distinct improvement over the vapidness of "Blockade" and the vagueness of "For Whom the Bell Tolls." Now, almost a decade after one of the great tragedies of modern times, and after all the cards are on the table, Hollywood is beginning to lose some of its timidity about current events.

Shumlin, of course, is intensely interested in the political aspect of the story. But he is no less interested in its potentialities as a motion picture. "Confidential Agent" is a chase story, with Charles Boyer and Lauren Bacall as the leading characters. "I see this as a typical motion picture," Shumlin says. "The book is written in terms of progressive action." Accordingly, "Confidential Agent" presents much more of a technical problem than "Watch on the Rhine." The latter was a conversation piece played in a limited number of sets; "Confidential Agent" is melodrama conceived in terms of wide scope action.

Warner Brothers has given Shumlin complete freedom in transferring the book to the screen, and he emphasizes the fact that if the picture falls down in any respect it is entirely his fault. His cameraman is James Wong Howe, and cutter George Amy is again standing by on the set daily. Howe and Amy worked together on the powerful "Objective Burma," and Amy actually directed several weeks' shooting on that picture when director Raoul Walsh was ill. They work well together as a team. Shumlin, Howe and Amy are the triumvirate that are shouldering most of the responsibility for the shooting of "Confidential Agent."

Several weeks before production began, Howe and Amy broke down the regular shooting script into a tremendously detailed shooting script, specifying angles, camera setups and camera movements. Thus a scene that might run for six lines in the regular script ran to as much as two or three pages in its final, detailed form. In this way, a specific blueprint was laid out for the shooting of the picture. This master-plan was not inflexible, however, and was altered whenever necessary during shooting. "Confidential Agent" is noteworthy for this detailed script breakdown and also for the fact that it is being shot in continuity. Shumlin believes that the result will justify the method. Shumlin is also a great believer in lengthy rehearsals. He likes to rehearse a motion picture cast for several weeks before shooting begins, and he likes to rehearse his players daily under actual production conditions and not just sitting on the sidelines or in a dressing room.

"I don't find a very vast adjustment from the stage to the screen," says Shumlin. "I recognize certain differences, of course. Greater intimacy is possible. What appears in the eye and

(Continued on Page 242)

A Device With Which To Film a Fly's Eye

By PAUL F. RUCKERT

THE two "gadgets" which I herewith describe may be of interest to some of the readers of the CINEMATOGRAPHER, so I pass them along.

The cost of these two gadgets is a matter of a few shillings only, if made in your own workshop (You in America can figure out the cost in your own money). About two shillings for a few inches of brass tubing with thread cut, and one shilling for magnifying lens.

Although made for a Bolex camera with turret head, they can be made for any camera. The sketches are exact size as gadgets. Fig. 1 shows a device for photographing close-ups of such minute things as a fly's head, a small ant, etc. Although I have fitted prism on the gate of my Bolex I find it inadequate for micro-photography, as it is not possible to focus through Kodachrome owing to heavy backing. I therefore made a 3-inch extension tubing to take screw mount lens at A, and to screw into turret at B. C is an external handle connected to mirror D inside tubing (shown by dotted line). E is magnifying lens. F is eyeshade and viewing position when mirror is down. G is ground glass screen, set exactly to match camera aperture.

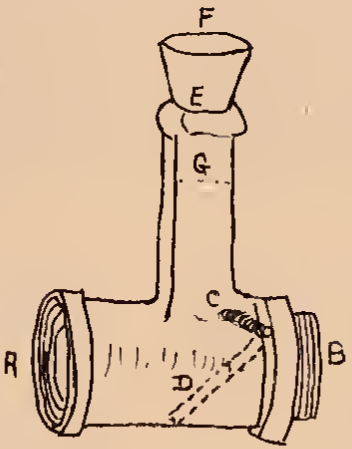

Fig. 1.

When subject is found and focused with mirror down it is just a matter of flicking mirror up and shooting the picture. The object is about ½ inch from lens and must be brightly lighted. Another 3-inch extension can be made to screw into A. At ½ inch from the lens a fly's eye can be photographed successfully with this extension.

Fig. 2 shows another device for not so close subjects and will cover a complete fly, bee or very small flowers, etc. A screws into turret of camera. The lens screws into B. A wire frame is extended to D, which is area lens covers at this extension. Wire frame is hinged at C to eliminate shadows when shooting. This allows frame to fold in and down out of camera field.

The success of these gadgets lies in the careful setting when making. It is imperative that the viewing field matches exactly with camera aperture. This is easily done by placing a piece of matt film in camera gate and setting camera on a still object. Device then can be made to coincide with camera aperture.

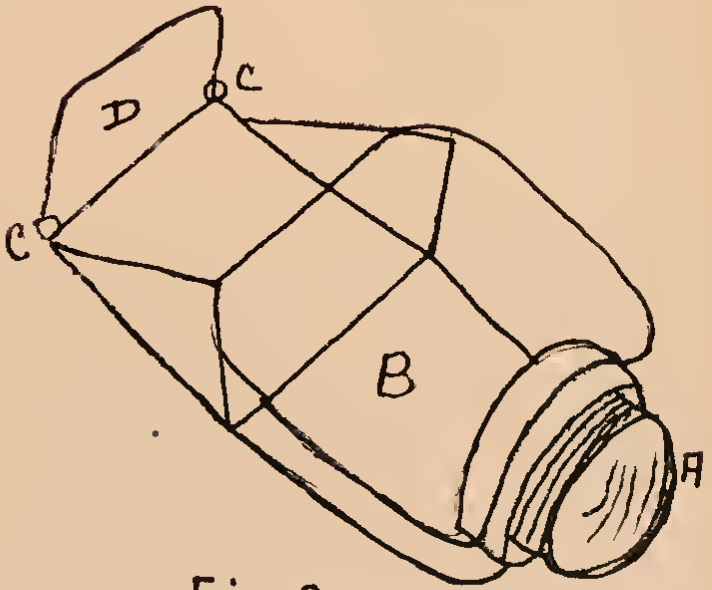

Fig. 2.

NOTE: Mr. Ruckert, who devised the above described gadgets, is one of the many readers of the American Cinematographer in Australia. He lives in Brisbane. Mr. Ruckert doesn't know it yet, but he will soon receive a check for this interesting item. Other readers are requested to send in descriptions of gadgets they have created, along with drawings or pictures of the devices. They, too, will be paid for items accepted.—The Editor

Aces of the Camera

(Continued from Page 223)

next year with "The World Gone Mad", "Sing, Sinner, Sing", "The Sin of Nora Moran", "Son of a Sailor", "Curtain at Eight".

In 1936 he did "A Very Honorable Guy", "Jimmy the Gent", and "Girl of the Limberlost". In 1937 he collaborated on filming Charles Chaplin's "Modern Times" for United Artists, and did "I'd Give My Life" for Paramount. Following that he photographed "Along Came Love" for Paramount, "Three Legionnaires", "The Girl Said No", "The Westland Case" for Universal, and collaborated at Universal on "The Black Doll".

Then he started shooting the top pictures for Monogram. Among them were "Where Are Your Children", "When Strangers Marry", and his most recent one, said to be a really great film, "Gregory". He did "When the Lights Go on Again" for P.R.C.

Recently the Federal Security Agency, U. S. Office of Education, gave him a special citation for his photographic efforts in making a picture showing everything a machinist does in building a ship.

Ira likes to play around with color, experimentally. He says he believes that color will predominate in the motion picture field after the war. And he praises the production methods of the independent producers wherever he can find a man to listen. Monogram and P.R.C. really should put him on their payrolls as a special public relations man.

The Museum of Modern Art Film Library

By IRVING BROWNING

DURING the past many months I have written for this magazine about motion pictures, motion picture people and motion picture history. In this article I am attempting to present a verbal picture of an institution which, perhaps more than any other, is preserving for the future those motion pictures which are a definite link in the thread of motion picture progress, technically, artistically, culturally and as a recorder of vital history. I write of the Museum of Modern Art Film Library, which is situated in New York City.

Undoubtedly motion pictures have helped develop a new design for living in many forms. Too few of us in the film industry have bothered to study our early efforts in picture making with the same seriousness with which an artist studies the Old Masters in the creation of new art forms.

The Museum of Modern Art Film Library has collected for posterity films by which to further the growth of the motion picture as an art. It is by this medium that future generations of film makers will benefit, and the world at large will be knit in a closer common understanding. I have attended screenings of several of the series of films presented in the Museum's auditorium and while there are many chuckles among those viewing the early films, one readily realizes these presentations have an important message. Since the foundation of the Film Library the Museum continues to further the film as an art with the same enthusiasm it extends to its collection of paintings, sculpture and still photography which are presented in its galleries.

The Curator of the Film Library of the Museum of Modern Art says that the Film Library owes its existence to the growing desire on the part of a few people to see again those motion pictures through which step by step, the art of the films has developed. The Library has acquired to date some 17,730,848 feet of film which would take approximately 3,300 hours to run or 412½ eight-hour days of continuous projection. From these archives numerous programs have been made up in series or separately for showing at the Museum and for circulation to other non-commercial institutions throughout the country. In addition to the daily programs at the Museum, 849 other organizations or groups have shown its films. Of these, 451 have used the Museums' programs regularly, the others intermittantly. Users include 58 universities and 83 colleges, many Army camps, USO clubs, churches, libraries, hospitals and prisons, institutions as varied as the International Ladies Garment Workers Union, Yale University School of Fine Arts and Cornell University Theatre.

It is ten years since the Film Library came into existence. Some account of its origins and a critical glance at its activities seems appropriate. Has it done what it engaged to do? A substantial grant from the Rockefeller Foundation made its establishment possible. This was supplemented by other considerable gifts of money from private sources. In May, 1935, the Trustees, in announcing the creation of the Film Library, stated its purpose was "to trace, catalog, assemble, exhibit and circulate a library

Top left a scene from Cripple Creek Barroom an Edison film of 1898. Top right Mary Pickford and Owen Moore in Caprice made by Famous Players in 1913. Bottom left Mack Swain Gloria Swanson and the Sennett bathing beauties in film made in 1917.

Top left: Pearl White and Crane Wilbur in scene from Episode 2 of the famous "Perils of Pauline" filmed in 1914. Right: William S. Hart and Bessie Love in "The Aryan", produced in 1916 by Triangle Kay Bee

of film programs so that the motion picture may be studied and enjoyed as any other one of the arts is studied and enjoyed."

We in the motion picture industry owe a debt of gratitude to the organizers of this Museum for the creation of the Film Library because the Film Industry itself has found little time for the preservation of these valuable treasures and time alone will increase the appreciation of our early efforts, as in any other art.

Miss Iris Barry is Curator of the Film Library. She was born and educated in England and on the Continent, is an American citizen, and has been with the Museum twelve years, first as Librarian of its art library and in 1935, when the Film Library was founded, became its Curator.

Miss Barry was a founder-member of the Film Society of London in 1925 and was motion picture editor of the Daily Mail, London, from 1925 to 1930, and in that capacity spent some time in Hollywood. She has written a number of books, particularly on motion pictures, and translated and edited A History of the Motion Picture by Bardeche and Brasillach in 1938.

The Museum's director is John E. Abbott. On the executive committee are John Hay Whitney, Chairman, Carl E. Milliken, William S. Paley, Mrs. Charles S. Payson, Edward M. Warburg. On the Advisory Committee are Will H. Hays, Chairman, Jules E. Brulatour, Stanton Griffis, Sidney R. Kent, Dr. Erwin Panofsky, J. Robert Rubin and Dr. David H. Stevens.

Looking back at fifty years of film, we can now realize that we were producing important records of a series of historical events and that everything that was recorded theatrical or non-theatrical was an expression of our existence. The advancement has created many changes, and only when we have an opportunity to view these changes from the Museum's catalogued programs can we appreciate how much advancement has been made in such a relatively short time. It is important for the artisans in the film industry who are engaged in production to make every effort to see and study the old films the Museum has packaged, for while we create what we believe to be new methods and processes, we will find, somewhere in the past, the invention of the process and then we can see how proficient we have become in its adaptation. Like every other art form, the film is to be studied for comparison and past performance. Take for example a listing of "packaged programs" by the Museum:

SERIES 1

Program 1. The Development of Narrative (75 min.)

1895—The Execution of Mary Queen of Scots

1896—Wash Day Troubles

1902—A Trip to the Moon by Georges Melies

1903—The Great Train Robbery by Edwin S. Porter

1910—Faust, a Pathe Film

1912—Queen Elizabeth, with Sarah Bernhardt

Program 2. The Rise of the American Film (110 min.)

1912—The New York Hat by D. W. Griffith with Mary Pickford and Lionel Barrymore

1914—The Fugitive by Thomas H. Ince with Wm. S. Hart

1917—The Clever Dummy, a Mack Sennett comedy.

1914—A Fool There Was, with Theda Bara

Program 3. D. W. Griffith (130 min.)

1916—Intolerance, D. W. Griffith

Program 4. German Influence (111 min.)

1928—Hands by Stella Simon

1927—Sunrise by F. W. Murnau

Program 5. The Talkies (118 min.)

1927—Two Scenes from The Jazz Singer

1927—Movietone Newsreel

1930—All Quiet on the Western Front

1928—Steamboat Willie by Walt Disney

Program 5a. The End of the Silent Era (95 min.)

1928—Plane Crazy, the first Mickey Mouse (Disney)

1928—The Last Command by Josef von Sternberg

SERIES 2—Some Memorable American Films

The programs in this Series are planned as an extension to those in Series 1 and should, as a rule, not be shown unless the first Series has already been given.

Program 1. The "Western" Film, (110 min.)

Program 2. Comedies, (125 min.)

Program 3. The Film and Contemporary Life, (140 min.)

Program 4. Mystery and Violence (90 min.)

Program 5. Screen Personalities, (120 min.)

SERIES 3—The Film in Germany and the Film in France

From 1895 to 1914 the development of the film was to considerable extent in French hands; important experiments were also carried on in France in the late silent and early talkie days. The great German period which contributed so much to the body of the film technique and to the American studios in particular was from 1919 to 1928.

The Film in Germany

Program 1. Legend and Fantasy (85 min.)

Program 2. The Moving Camera (105 min.)

Program 3. Pabst and Realism (100 min.)

Program 3a. The Sound Film (90 min.)

The Film in France

Program 4. From Lumiere to Rene Clair (95 min.)

Program 5. The Advance Guard (85 min.)

Program 6. The Comedy Tradition (85 min.)

Program 7. Transition to sound (90 min.)

SERIES 4

The Swedish Film and Postwar American Films

The Series opens with a program on the Swedish film which played an im-

(Continued on Page 244)

"Wipes"—How to Make Them

By RAYMOND PALMER

DURING the past few months many requests have come in from amateur movie makers asking for information on how to make "wipes," "fades" and "dissolves." We hope the following explanation of "wipes" will be helpful to those amateurs who are trying to improve their home movies

When a "wipe" is used, one scene apparently pushes another off the screen, and is quite effective. To use "wipes" in 16mm or 8mm requires some special items that are quite inexpensive

A very simple "wipe" is one in which a scene is wiped off the screen by an opaque, black area, which in turn is pushed off the screen by the following scene. You can make this type of "wipe" either directly in the camera, or on processed film by chemical means The chemical "wipes" are made by splicing the desired scenes together, masking off the areas on each which are not to be wiped by Scotch tape Then dip the section to be opaqued in the chemical photo-fading solution until it has been dyed black

If you make your wipes in the camera you will have to use a fairly deep sunshade or matte-box To make the "wipe," simply slide a black card across the outer end of this, blotting out the scene. The card may be slid up, down or crosswise, and it may have straight, diagonal or curved edges It is very important that the card be placed far enough from the lens so that its image is sharp It is also important that a sunshade or matte-box exclude all light between the card and lens so only the edge of the card is photographed

For smoothness and uniformity it is better, as a rule, to make the wiping gadget either a part of the matte-box, or make it so that it can be bolted or clamped firmly to it. If you do this, a simple lever arrangement can be used to slide the matte for the "wipe" across the lens Generally speaking, this system will give you much smoother movement than if you slide the matte by hand If you want, you may extend this principle to get the "barn door" wipe In this a single lever moves a matte-card in from each side of the lens, closing in the middle, and wiping off the scene from both sides at once If you make such a device be sure the lever arms operating the two cards are exactly the same length Otherwise the cards will not slide uniformly

If you wish to make true wipes, in which one scene literally pushes the other off the screen, you may use any camera that either can be fitted or has a hand crank shaft There are commercially available gadgets that can be used for this purpose But if you are mechanically minded, you can make your own wipe device of this type. Gears and shafts, or a flexible cable, from the crank-shaft are used to make the camera motor drive the wipe blade across the scene, while a clutch permits starting the wipe, disconnecting the wiper from the camera drive, at the desired time When the film is rewound as in a lap dissolve, and a wipe is made by means of the same mechanism, the edges of the two wipes should coincide perfectly, and as the wiping blade is in both cases driven by the camera mechanism, the wipes should be made at exactly the same speed, and cover exactly the same footage If the wiping blades are not perfectly synchronized in making the two wipes there is either a black edged blend or a white edged one. The black edge shows the blades overlapped; the white edge indicates they were behind the correct synchronization

It is wise in making such a device to construct it so that the blade will be reversible, so "wipe-offs" and "wipe-ons" can be made with the same blade

In building a mechanical wiper, the foundation of the device is a board which serves as a sub-base between the camera and tripod A ¼-inch socket is inset in this to accept the tripod's screw, and a ¼-inch machine screw fastens the camera to the base

Naturally, the camera must be equipped with a hand-crank shaft From this shaft extend a short shaft at the end of which is a bevel gear Run another longer shaft along the edge of the board at right angles to this, extending forward. In the rear end of the shaft cut a slotted keyway. This slot must not extend quite to the end of the shaft. Fit a bevel gear to this, held loosely in place with a set-screw that slides along the slot so that while gear and shaft will always turn together, the gear can slide freely along the shaft

A small lever, operating from a fulcrum fixed to the baseboard, can be arranged to move the gear along the shaft Moved to the end of the shaft, it meshes with the bevel gear on the camera shaft Moved back along the shaft, it is clear of the driving gear This lever and the bearings that support the shafts can be made from metal strips and angles of a Meccano construction set.

At the opposite end of the shaft another bevel gear is firmly fixed, and meshes with a similar gear on a third shaft extending across the front of the base board, parallel to the driving-shaft at the camera This shaft is fitted with a worm or helix On this helix a threaded carrier slides, carrying the wipe-off matte The carrier can be made of two nuts threaded to fit the worm, with a metal bar soldered to them. On this can be clamped or bolted the wiper blade

The wiper blade must be made so it can be fitted in two positions; for wiping in or out. When it is on the right end of its mount it is clear of the lens field, and when the gears are engaged it will move in, wiping the scene out To make the wipe-in, the blade is moved to the left-hand position, so it covers the lens, and when the gears are meshed it will move, left, but out of the picture, making a wipe-in If the film is accurately rewound between these wipes, perfectly matched pushed-off wipes can be made always.

In the August issue we will take up the making of "fades" and "lap-dissolves." While it is difficult to send individual explanations of scores of problems to the many inquirers, we are always happy to try to solve amateur's problems through articles that deal with these matters. In this way many readers, who do not write for information can thus obtain it So, please send your problems in, and we will try to take care of all of them in the course of time

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Pasadena International Salon of Photography Scheduled for Sept. 15 Through Oct. 21

The 1945 Pasadena International Salon of Photography, sponsored by the Foothill Camera Club, will be held at the Pasadena Art Institute from September 15th through October 21st. Last day for receiving prints has been announced as Sept. 1, 1945

Judges of the Salon are announced as Fred R Archer, F P S A., Harvey W Brown, A P S A., and Jack Wright, A P S A The following are the conditions of entry.

1. Four prints may be submitted by any contributor Monochrome prints only are eligible, and except for mounting must be the sole work of the contributor

2 The entry form with a fee of one dollar should be properly filled out and mailed separately from the prints to William Reynolds, exhibition treasurer, 315 S. Catalina Avenue, Pasadena 5, California, and must be received prior to September 1, 1945 Entries from outside the North American continent will be accepted without entry fee

3 All prints should be mounted on white or light colored mounts of suitable size Maximum print size is 16 by 20 inches Each mount should bear on the back, plainly written, its number, title, process (toning, etc.), and the name and address of the artist to correspond with the entry form

4. Prints may be forwarded either by parcel post or by express prepaid All entries should be packed with sufficient protection for safe transportation both ways

5 Prints will be carefully handled, but neither the camera club nor the Pasadena Art Institute assumes responsibility for loss or damage while prints are in transit or during exhibition

6 Unless otherwise specified permission to reproduce for the publicity of the exhibition is assumed

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The War and the Training Film

By NEWTON E. MELTZER
EDITOR CANADIAN PARAMOUNT NEWS

THE emergence and exhibition to the public within the last year of a group of so-called Army Indoctrination Films—notably, BATTLE OF RUSSIA, REPORT FROM THE ALEUTIANS and THE NEGRO SOLDIER—has brought into focus for many filmgoers and interested onlookers the existence of a great, new field of cinematic endeavor. But the scope and dimensions of the Army, Navy, Coast Guard and Marine Corps training film program can be scarcely guessed at from a glance at the few titles which have reached civilian theatres.

There are, within the Army Air Forces alone, nearly seven hundred titles at present, dealing with such diverse subjects as celestial navigation, interrogation of enemy airmen, how to land and live in the Arctic, and venereal disease control (THREE CADETS, the most coldly unromantic love story ever brought to the screen).

In addition to these and other films made by branches of the armed services themselves, there have been farmed out to commercial producers (perhaps the best-known being Walt Disney Productions) several hundred related subjects which can be handled safely and satisfactorily by contractual arrangement.

Each subject is a one-, two-, or three-reel film, with music and dialogue or, most frequently, an "off-screen" commentary of some sort. They are released in the non-theatrical 16mm width, to fit the standard portable equipment available almost universally at Army and Navy bases and depots. The subjects are numbered, classified and catalogued according to the branch of the services they will benefit most, and are mounted in a standardized way, with main and end titles exactly similar for hundreds of films.

But do not get the impression that this means a training film is necessarily a dull affair, welcomed by most GI's as an after-dinner *siesta*. It is not. For example, one recent film produced by the Army Signal Corps and coldly numbered TF 10-105, is entitled HOW TO GET KILLED. It starts with an American infantryman creeping through a dense jungle on his belly, his M-1 rifle held out in front of him in one hand, a grenade clutched in the other. No word of narration explains where he is or why he is doing this, and an excellent musical background enhances the natural drama of the situation. The sun glints dazzlingly on his bayonet. And fifty yards away, a cleverly camouflaged Japanese sniper in a treetop takes careful aim and fires. The soldier jerks once and lies still.

The message is strikingly apparent. It is fatal to expose any bright or reflecting surface such as a bayonet when stalking the enemy in close quarters. And the sequence, with all the others in this particular opus, is as realistic as any to come off the Hollywood lots. Today's military training by motion picture has come a long way since MANUAL OF ARMS, a fumbling, poorly photographed effort from the first World War.

The introduction of sound since then—commentary to crystallize the action on the screen, music and sound effects to point it up—has helped immeasurably. But the picture remains the thing—60% of the message, in fact, says one visual aids officer, with sound track the remaining 40%.

In such films as the Signal Corps' SUCKER BAIT and BAPTISM OF FIRE, and the Air Forces' HOW TO FLY THE P-39 (made commercially by the Bell Aircraft motion picture unit), live dialogue is used through much of the action (that is, lines actually spoken by the actors on screen, rather than an anonymous off-screen voice). More and more of late, the trend has been away from the impersonal commentary and toward live dialogue, particularly in the AAF subjects, produced in Culver City, Calif.

The majority of Army training films seen these days at training camps and overseas bases originate either in New York City, at the Army Signal Corps Photographic Center, in Culver City, Calif., at the 1st Army Air Forces Motion Picture Unit, or at Wright Field, O.

The Signal Corps has taken over the archaic Eastern Service Studios, once the East Coast home of Paramount Pictures, and has completely refurnished it. It now teems with directors and cameramen in officers' insignia, and actors, writers and film editors wearing the stripes of enlisted men (or, as frequently as not, no stripes at all). The basement contains three completely equipped sound stages, an auditorium and a recording studio for added music, sound effects and commentary.

The former Hal Roach Studios in Culver City are now the stamping-grounds for a variety of Air Forces film technicians in uniform—under the supervision of Lt. Col. Owen Crump, formerly of Hollywood. In New York City on the seventh floor of a lower Park Avenue building is the Combat Film Unit of the AAF, which edits, assembles and records all scenes of air combat action recorded by the various combat camera units (15 of them, in all sectors of the world).

With minor alterations, the thousands of films now teaching fighting men can be adapted to peacetime classroom use. They cover a wide range of academic subjects: mathematics, physics, electronics, chemistry, machine shop practices, blueprint reading. For the future, the possibilities for instructional films are limitless.

Motion pictures, with their unique facility for transmitting abstract concepts and ideas without words, can be used successfully to teach foreign languages. They are an admirable means for the teaching of history, of geography, of geology, anthropology, biology, chemistry.

Undeniably, the war has been a factor in bringing about the training film's new articulateness. The pattern has been set. Television stands ready to bring world enlightenment through the vehicle of the instructional film. Where we go from here is defined only by the outer limits of man's adaptiveness and ingenuity.

Keeping Up With A.S.C. Members

As this issue of the Cinematographer goes to press members of the American Society of Cinematographers are filming pictures as follows:

Columbia

Joseph Walker, "She Wouldn't Say Yes;" George Meehan, "The Kansas," Franz Planer, "Snafu;" L. W. O'Connell, "The Paper Doll Murders."

M-G-M

Harry Stradling, "Early to Wed;" Charles Salerno, "She Went to the Races," Joe Ruttenberg, "This Strange Adventure," Karl Freund, "A Letter for Evie," Sid Wagner, "The Postman Always Rings Twice," Len Smith, in Florida filming "The Yearling."

Monogram

Ira Morgan "Gregory;" Harry Neumann, "Allotment Wives."

Paramount

Lionel Lindon, "The Trouble With Women."

P.R.C.

Ben Kline, "Detour."

RKO

Frank Redman, "Dick Tracy;" Gregg Toland, "The Kid from Brooklyn" (Samuel Goldwyn Production).

20th Cent.-Fox

Edward Cronjager, "Kitten on the Keys;" Norbert Brodine, "Now It Can Be Told;" Joseph LaShelle, "Fallen Angel," Harry Jackson and Joe MacDonald, "The Enchanted Voyage," Leon Shamroy, "Leave Her to Heaven," Glenn MacWilliams, "The Spider."

United Artists

Lee Garmes, production assistant and photography "Young Widow," Hal Rosson, "Duel in the Sun;" Charles Laughton, Jr., "Getting Gertie's Garter."

Universal

George Robinson, "Frontier Gal;" Hal Mohr, "Alibi in Ermine," Charles Van Enger, "Once Upon a Dream;" Lucien Ballard, "As It Was Before."

Warners

Arthur Edeson, "The Time, the Place and the Girl;" Sol Polito, "A Stolen Life;" Carl Guthrie, "Janie Gets Married," Pev Marley, "The Two Mrs. Carrolls," James Wong Howe, "Confidential Agent."

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Rerecording 35-mm Entertainment Films for 16-mm Armed Forces Release

By P. E. BRIGANDI

RKO RADIO PICTURES, INC., HOLLYWOOD

PRIOR to the war, the few 16mm sound prints RKO needed were made by optical reduction from the original release negative. This provided a convenient and inexpensive way to make single prints, and the quality was considered adequate for projection to small groups. When RKO began releasing the majority of their 35mm entertainment films on 16mm to the Armed Forces, optical printing could not suffice as it was too slow to provide the large number of prints required. While 16mm contact printing was more rapid it necessitated making a 16mm negative, the first of which was optically reduced from a fine-grain 35mm print.

When prints of these negatives were projected on an average 16mm reproducer the sound was not uniformly intelligible or pleasant to hear. The three main causes for this deficiency were (1) the overloading and resonant peaks of the projector speaker when reproducing low frequencies, (2) the resultant surface noise and the noise of the projector running in the room prevented the low passages of dialogue from being heard, and (3) the relative lack of resolution in the film and variations in printer contact were causing the extreme high frequencies present on the track to intermodulate.

The only solution was to restrict the frequency and volume ranges by a rerecording. The simplest procedure was to rerecord from a 35mm release print directly to a 16mm negative. The alternative of rerecording a second time to 35mm and making a 16mm negative by optical reduction was discarded as it was wasteful of 35mm raw stock and increased the cost. Using the original units as prepared for rerecording the 35mm release negative was not necessary as the distortion introduced in rerecording from this rerecorded 35mm release track was not sufficient to reduce intelligibility.

RCA Recording Studios, having a high-quality 16mm recorder and considerable experience in recording this type of negative particularly for "Soundie" 16mm releases, were glad to cooperate in meeting the emergency. However, the "Soundie" recordings involved only orchestral and small vocal groups and were designed to be reproduced on a standardized projector unit. On the other hand, the 35mm entertainment films consisted of wide-range dialogue, music and effects. Besides, the 16mm versions were to be reproduced on various types of projection equipment under possible adverse conditions. In view of this and the objections mentioned earlier, it was decided to attenuate the low frequencies, increase the mid-range frequencies, sharply attenuate the high frequencies, while drastically limiting the volume range.

To produce a 16mm sound negative having these characteristics a rerecording channel was set up. This is similar to a standard 35mm channel except for four special units of equipment and changes in one existing unit. The special units consisted of a 16 mm pre-equalizer, a 4500-cycle low-pass filter, a 16mm monitor decompensator, and an RCA 16mm recorder equipped with a standard bilateral variable-area modulator and shutter type noise reduction system.

The 16mm pre-equalizer is used for the purpose of overcoming the high-frequency loss inherent in 16mm sound track. This does not equalize for the total losses at the high frequencies in 16mm recordings, but is a compromise to simulate some apparent high frequencies.

The 4500-cycle low-pass filter sharply attenuates the high-frequency responsive above 4500 cps. This attenuation is necessary for satisfactory 16mm release prints and limits the amount of intermodulation produced in the reproducing system and laboratory processing.

The 16mm monitor decompensator is inserted before the regular 2-way monitor and the neon volume indicator. The purpose of this attenuation is to give a monitor characteristic similar to that which may be expected in the field.

The electronic compressor used in the 35mm channel is adjusted to operate as an electronic limiter. This limiting action is variable but usually compresses 17 db of modulation range on the 35mm track into 3 db of modulation on the 16mm track, expressed as "17 into 3". By increasing or decreasing the attenuation ("ceiling control") following the limiter this compressing action may be started at any desired level ("breakaway point") with respect to 100 per cent modulation on the 16mm track. For the majority of this work the attenuator is set so the breakaway point is about 5 db below 100 per cent modulation. This automatically raises the low-level dialogue to a higher level while maintaining protection against overload from the louder dialogue and music passages.

Sixteen-millimeter operation of the rerecording channel is similar to 35mm work, but is simplified by using the release prints as the effects, dialogue, and music are already combined. The average volume range and frequency characteristic of the 35mm track is observed by projecting one or two reels of the picture to be rerecorded. A compression ratio is then determined which keeps the normal dialogue level some 3 db below the loud music level. The very low-level dialogue will then be kept to a level not lower than 5 db below the normal. It is necessary with this amount of compression to change the ceiling control on loud music and effects to prevent "squeezing".

The negative stock used has been EK 5357 exposed with ultraviolet light. Recently, tests on the new EK 5372 exposed with incandescent light have shown excellent results. Either stock is developed to a high contrast (near gamma infinity) and exposed with sufficient light to give a track density of about 2.00. Contact prints on EK 5302 are then developed to normal picture contrast with a track print density of about 1.50. Low negative and positive fog coupled with good printer contact and the elimination of extreme high frequencies during rerecording provide rather broad processing tolerances.

The method outlined in this paper must be considered a war emergency expedient, as it is realized that the dramatic values of certain pictures may suffer with this treatment and that the total distortion introduced is higher than desired. However, the main purpose is to provide our Armed Forces with 16mm releases, having high intelligibility under all conditions of projection.

Acknowledgement is gratefully given to W. M. Dalglish of RCA Victor Division for his pioneering in this field and for assisting in the preparation of this paper, and to Sid Kramer of RKO Radio Pictures, for his cooperation in the program.

Note: The above article is reprinted here through the courtesy of the Journal of the Society of Motion Picture Engineers, in which it originally appeared in January, 1945.—The Editor.

Du Pont Acquires Defender

Transfer of the business and assets of the Defender Photo Supply Company, Inc., of Rochester, N. Y., to E. I. du Pont de Nemours & Company, Wilmington, Delaware, has been announced. L. Dudley Field, since 1923 president of the Rochester firm and George A. Scanlan, general manager of the Du Pont Photo Products Department, made the announcement jointly, emphasizing that it comes about logically because Defender is chiefly a manufacturer of sensitized paper while Du Pont mainly produces film. Defender has distributed Du Pont sheet film since 1927.

Defender business will be continued as the Defender Division of the Photo Products Department, E. I. du Pont de Nemours & Company. No changes in personnel and policies are contemplated. Mr. Field and Karl T. Molin will continue as division manager and assistant division manager. Sales offices operated by the 50-year-old New York company will be maintained.

"The combined resources of the two organizations should mean that our dealers and their customers will gain considerably," Mr. Field pointed out. "New and better photographic materials can be expected in the future."

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THROUGH the EDITOR'S FINDER

FROM a reader in Syracuse, N Y has come a letter that both pleases me and makes me mad It pleases me because an individual not connected with Hollywood recognizes the worth of the Cinematographer in motion picture production It angers me because, neither critics nor production executives give credit to the cameramen in a manner such as is their due The letter follows

"The attached writeup from a local paper burns me up

"Since when did 'directed by', 'produced by', and 'Original Screenplay by' ever make a gorgeous color picture? A have notice on color photography and never a mention of the A S C member to whom the credit should have been given

"I recall all the work the A S C has done to get recognition for then members, and I can't understand how various and sundry other studio workers get all the credit for the photography. Half of them couldn't make a good snapshot

"I think it was a marvelous piece of color work by George Robinson

"Sincerely,

(Signed) Rees Lumley."

Apparently, Mr Lumley is really "burned up", and one can hardly blame him, for herewith is the review of "Sudan", from the Syracuse Herald-Journal of June 1, 1945

SUDAN COLOR GORGEOUS

"SUDAN"

Universal Pictures production directed by John Rawlins produced by Paul Malvern Original screen play by Edmund L Hartmann Now playing at Keith's

THE CAST

Naila	**Maria Montez**
Merab	**Jon Hall**
Herua	**Turhan Bey**
Nebka	**Andy Devine**
Horadef	**George Zucco**
Maalet	**Robert Warwick**

Color photography beyond the dreams of the most sanguine photographer of a decade ago is the high attraction of "Sudan," showing at Keith's this week

The fanciful tale of the Oriental queen who is kidnaped, branded as a slave, and falls in love with a bandit who makes a business of freeing and protecting enslaved human beings, is something of a strain on the credulity of modern movie goers, but the producer and director deserves high credit for a gorgeous picture

Filmed in the American desert, the picture has been set on an elaborate scale, with great attention to detail Desert and mountain, the palace of the legendary queen, the hideout of the slave band, sand dunes, and rocky cliffs deserve a more adequate vehicle of action

Maria Montez is an attractive queen and demonstrates the ability to do some real riding, hampered as she is by a superabundance of drapery

Turhan Bey as the bandit and Jon Hall as the vagabond thief and trickster contribute to the colorful warfare

Best Shots—the landslide let loose when the bandits see the queen's henchmen approaching, and the free for all horse race won by Queen Naila

It does seem rather amazing that such a review should not mention the name of the Cinematographer Perhaps the reason the critic didn't mention George Robinsons' name was because he had not been able to detect it among the maze of other wardrobe, sixth assistants and associates names that were crowded around his Mr Lumley did spot the name, however This writer has been clamoring for years for greater credit for the cameramen Give them screen credit the same size as the director and writer, we say Then, perhaps the critics will mention the name of the photographer who shot a picture whose photography was featured as the "high attraction" of the film

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IT IS just two years ago this month that this writer took over the editorial reins of the CINEMATOGRAPHER when death suddenly called our long-time friend, William Stull, with a suddenness that was shocking. At that time I had no intention of continuing as editor I just jumped in to carry on in an emergency for Bill But here I am, still carrying on in my own feeble way, attempting each month to present a magazine that will please all the subscribers

I must admit that pleasing EVERYBODY is a rather difficult task, because we have such a variety of readers. For example, there are the members of the American Society of Cinematographers which owns the magazine These are the top photographic geniuses of the motion picture world Then we have the professional cinematographers in other parts of the United States and in more than twenty foreign countries We have the industrial and educational film makers and laboratory experts We have a vast number of advanced amateurs, and a greater number of just good, plain amateurs as well as people in the educational field who are steadily turning to films as a means to bring about greater knowledge Pleasing ALL of the above mentioned groups month after month is really quite an assignment—at times quite a headache

For two years your editor has done his best to make this magazine one that is interesting and worthwhile There is only one way we can learn whether or not we are succeeding in our task That is by hearing from our readers So at this time I ask all our readers to write me personally with your criticisms, boosts and knocks. In short, will you write me telling what you like and dislike, what you want If you like the magazine, say so; if you don't like it, say so We would like to have an interesting collection of letters to print We'll print the critical ones along with the others

WE HAVE just received another interesting letter from Captain Henry Freulieb, member of the A S C., who now heads a Marine combat photographic unit in Okinawa It is so interesting that we will quote those portions permitted by the censors

"This is our 67th day on the island," writes the Captain. "As you know, we are only 480 miles from Shanghai and 695 miles from Tokyo, and I'm sure that the newspapers have fully informed you of the campaign Our photo unit consists of some twenty-odd combat photographers—and I do mean **combat**. I could go on for many pages telling you about these men, but Clyde DeVinna said it all when he said 'They are the finest group of men I have ever known and worked with They have done a magnificent job, and all credit for the results is due them' That's just how I feel about photographers in my unit Most of them are kids Only four are over thirty, and at thirty-nine I am the Poppa The majority of them are under twenty-two These men have been through hell, but despite the horrors they have seen and the hardships they have endured, they did their job in the true Marine Corps tradition

"We have not seen any of the film yet, but according to reports, it carries the same high standard as the work done on Guadalcanal, Tarawa, Saipan, and Guam We hope this is true, of course Many American lives have been lost on this operation, among them four photographers killed and eleven wounded. We are all pretty tired out and, at the moment, we can hardly wait until the word comes to go home When that will be, God only knows, but it doesn't keep us from wishing The other day Lieut Dewey Wrigley came by to say hello You can imagine how good it was to see him. We talked about old times and the present, coming to the conclusion that while we wouldn't have missed this for anything, it will be damn fine to be back with our loved ones He was in fine spirits and very jovial, and I noticed that outside of getting a 'middle-aged middle', he looks young as ever

"And that's all I can tell you without bringing down the wrath of the censors Best wishes to you all"

You have to tip your hat to the cameramen in this war. They are right up front pitching, making an historical record such as has never been made of any war before

As we were completing this piece we received the news that Captain Freulieb and his entire photographic section have received a letter of appreciation from their Commanding General for their "wholehearted cooperation and untiring efforts and for their excellent work accomplished during the Okinawa operation"

Nice going, boys. We're proud of you, too.

"PROFESSIONAL JUNIOR"* TRIPOD

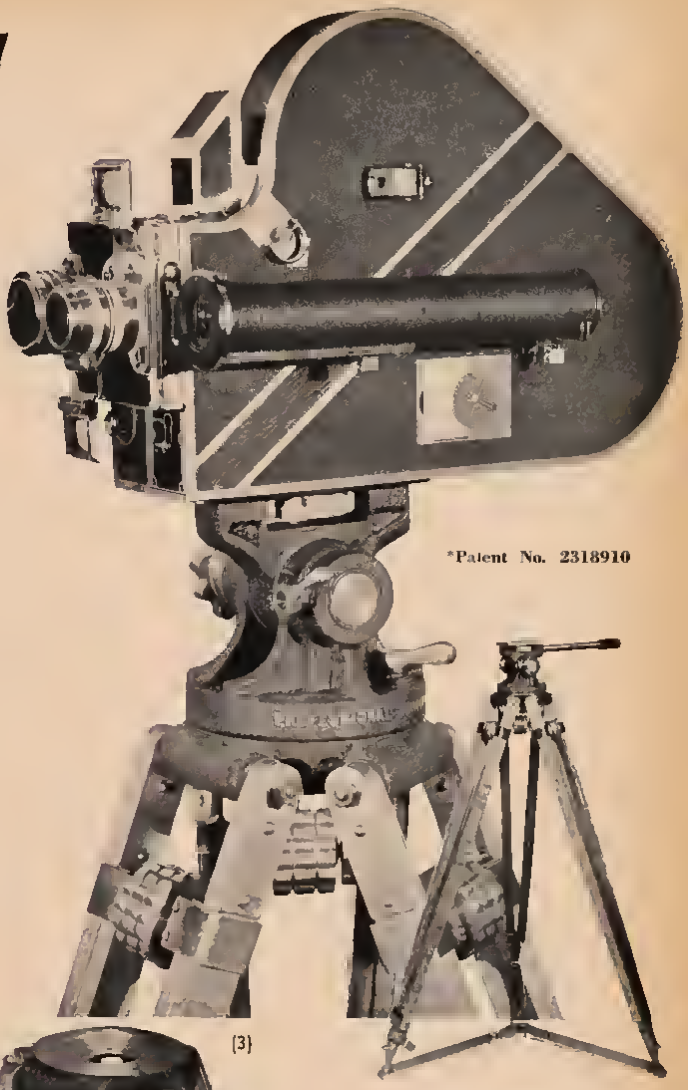
with Removable Head

Acclaimed the finest for every picture taking use.

The friction type head which is unconditionally guaranteed for 5 years, gives super-smooth 360° pan and 80° tilt action. It is removable, can be easily mounted on our "Hi-Hat" low-base adaptor or Baby "Professional Junior" Tripod base. The large pin and trunnion assures long, dependable service. A "T" level is attached. The top-plate can be set for 16mm. E. K. Cine Special, with or without motor; 35mm. DeVry and B & H Eyemo (with motor), and with or without alignment gauge.

The standard size tripod base is sturdy. "Spread-leg" design affords utmost rigidity and quick, positive height adjustments. Complete tripod weighs 14 lbs. Low height, at normal leg spread, 42". Extended height 72". All workmanship and materials are the finest

ADAPTABILITY: below are illustrated (1) the "Hi-Hat" ready for the friction type "Professional Junior"* tripod head (2) to be affixed. Under the "Hi-Hat" is the finger-grip head fastening nut that firmly holds the removable tripod head onto either the "Hi-Hat," standard tripod (3) or "Professional Junior" Baby Tripod (4). Note the positive-locking, fluted, height-adjustment knobs and tie-down rings on the standard (3) tripod base. The Baby Tripod has a "T" level, weighs 5½ lbs., is made of Aluminum, with Dural legs having spurs. Extended height—21 inches, depressed—16 inches. It's compact and sturdy. Quality throughout.



*Patent No. 2318910

(1)

(2)

(3)

(4)

The new Professional Junior Baby Tripod, shown ready for the Removable Head.

Professional Junior "* Tripods Baby Tripods, Developing Kits, 'Hi-Hats' and Shiftover Alignment Gauges made by Camera Equipment Co are used by the U S Navy Army Air Bases, Signal Corps Office of Strategic Services and other Government Agencies—also by many leading Newsreel companies and 16mm and 35mm. motion picture producers

FRANK C. ZUCKER

CAMERA EQUIPMENT CO.

1600 BROADWAY NEW YORK CITY

AMONG THE MOVIE CLUBS

Brooklyn Club

The following officers have been elected for the coming year by the Brooklyn Amateur Cine Club·

President, Charles Ross
Vice-President, Francis Sinclaire
Treasurer, Herbert Erles
Secretary, Martin Pollack
Board of Directors, Sam Fass, Charles Benjamin, Irving Gittell.

Two meetings were held during June The first was on June 6, with a talk on exposure meters by W A Reedy as the feature

Nine films provided the screen fare for the meeting on June 20 Films shown were·

"Northwoods", by Herbert Erles.
"Fishing Blues", by Horace Guthman.
"A Day in the Country", by Sam Fass
"Big Broadcast", by Francis Sinclaire
"H R H Marcia Lee", by Irving Gittell
"All in Fun", by Dr. A Gortz
"Our Family", by B C Rackett.
"David's First Birthday", by I Flaumenhaft
"Carol", by Mrs M Flaumenhaft.

This was the last meeting until next Autumn

Philadelphia Club

The June meeting of the Philadelphia Cinema Club was largely devoted to sound John Campbell, professional sound man, spoke on "Sound on Film", and demonstrated various types of sound tracks and methods of recording Carl Finger had disc recording equipment on hand and showed the various steps in making a record. Robert Henderson, with the assistance of James Maucher, demonstrated his new RCA sound camera and recording equipment

Three films were also screened They were-

"Ace of Darts", by Dr Robert E Haentze
"Nantucket", by Russell T Pansie
"Sahuaro Land", by Frank E Gunnell

Len Wadman of the Amateur Motion Picture Club of St Louis receiving cup from President Ben Betts as reward for making best film in Class A

Saint Louis Club

The Ninth Annual Banquet of the Amateur Motion Picture Club of St Louis was held on Tuesday, June 12, 1945, on the Congress Hotel Roof After a delicious Turkey dinner, President Ben Betts conducted a short business meeting and the Directors for the coming year were elected

A five act floor show was presented with Mrs Lon Wadman acting as mistress of Ceremonies

The climax of the evening was the judging of the films for the annual awards. Dr. Horst W. Janson, of Washington University; Mr Charles Nagel, Jr., of the St Louis Art Museum; and Mr C L Harrod, of Laclede Power & Light Co., acted as judges who previous to the meeting picked the three top pictures in Class B and two top pictures in Class A They were as follows:

Class A—"Closeups" by Werner Henze, "Trial and Error" by Lon Wadman.

Class B—"Lynn Carol's Fifth Birthday" by Leslie Easterday, "Yachting Season in Wisconsin" by Frank Sperka, "Behind the Eight Ball" by Jos G Epstein

These pictures were shown at the banquet and a top winner in each class was picked by popular vote of the club's membership "Trial and Error" was judged winner for the Class A award and "Behind the Eight Ball" was the winner for the Class B award Appropriate trophies were presented to Mr Wadman and Mr Epstein

Ninety-five members were present which is almost the entire membership of the club

M.M.P.C.

Officers chosen for the coming year by the Metropolitan Motion Picture Club of New York City are,

President, Joseph J Harley.
First Vice-President, Frank E Gunnell.
Second Vice-President, John R Hefele
Treasurer, Sidney Moritz
Secretary, Alice L Burnett

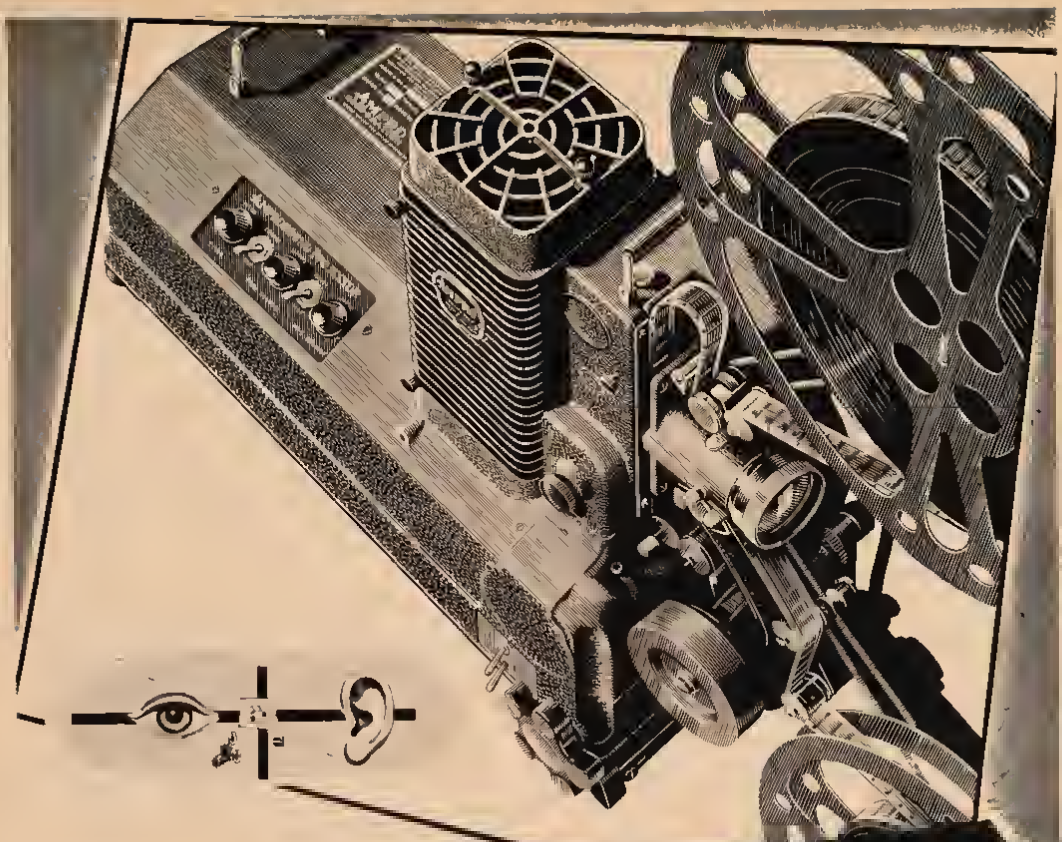
Three films that were honored in 1944 were on the program of the June meeting They were "Follow the Girls", by Oscar Horovitz; "Glamor vs Calories", by Charles Carbonaro, and "The Silent Alarm", by Ernest Kramer First two were named among the "Ten Best of 1944", and the last one was given honorable mention

La Casa Club

Members of the La Casa Movie Club of Alhambra, California, celebrated the organization's eighth anniversary on June 18 with a birthday cake and the screening of short films by 13 members of the club. Those showing selected short reels were A J Zeman, L W Lantz, A S Litch, J H Clay, R L Johns, J P Glassner, Ralph Ingham, Mrs. L S Conrad, Miss Monda Taylor, H A. McHenry, John Van Aalst, Dr H R Lutz and Guy Nelli

(Continued on Page 240)

Members of the Amateur Motion Picture Club of St Louis gathered at that organization's Ninth Annual Banquet at the Congress Hotel St Louis the evening of June 12th



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16mm. sound-on-film has effected a revolution in home motion pictures. To the sight and action of silent films it brings the rich beauty of music, the drama of the spoken word, the lifelike atmosphere of actual sound effects. Rapidly expanding libraries of 16mm. sound films open new and fascinating vistas of entertainment and education for the average home.

Fortunately, 16mm. sound projection equipment for home use has kept pace with this new development. Compact, easy-to-operate, moderate priced projectors such as Ampro can bring professional quality sound motion pictures right into your living room. Perfected before the war, tested and improved during the war, Ampro sound projectors will be available just as soon as the urgent war needs are filled. In the meantime, an interesting and informative story entitled "What Will Happen in the Movies the Day War is Over . . ." is being distributed in attractive booklet form by the Ampro Corporation. Write today for your FREE copy.

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Pictures on this page are blowups from the 16mm film Tulip Time in Holland

Shooting "Tulip Time in Holland"

By JAMES R. OSWALD

IT WAS a beautiful May morning when my chief assistant (my brother), and I set out on the 150 mile journey to cover in Kodachrome one of the country's most colorful spectacles the celebrated "Tulip Time" festival at Holland, Michigan. Little did we realize then we were about to film what was to be acclaimed the greatest screen play ever to emanate from the studios of JRO Productions, *Unincorporated*. While the subject matter is somewhat exclusive, our experiences in filming this travelogue closely parallel those encountered by the average amateur in similar circumstances, and therefore these experiences are set forth for what they may be worth.

With the usual enthusiasm of a newsreel cameraman about to tackle a new assignment, we made ready for the momentous occasion which was to be ours. After a careful check up of equipment, we packed our movie paraphernalia in the *camera* car, our trusty Ford, and were on our way. Not having witnessed the festival before, we were at a loss to have a planned scenario to shoot from, but in accordance with the policy of JRO Productions, one thing was quite certain. "To this we would hold fast make *this* film surpass the last." And that is exactly what we did!

Holland is an enterprising little village, whose place on the map rises from oblivion to gain the spotlite of national recognition, during the festivities. Its inhabitants, as might be imagined are predominantly of Dutch ancestry, and to them "Tulip Time" is definitely more than a "come on" slogan hashed up by an over active chamber of commerce. These folk like to set aside this time each year for one gala occasion in remembrance of their native land . . . to relive the strange traditions of days gone by . . . to don its quaint, gaily colored costumes, complete to the wooden shoes.

Holland takes great pride, and justly so, in its several tulip farms, which outskirt the town proper. Thereon are raised the greatest array of tulips I have ever laid eyes on . . . and with the typical Dutch windmill in the far corner . . . truly a magnificent spectacle . . . and one certainly not to be overlooked by an itchy "trigger" finger on the exposure button of a camera loaded with Kodachrome!

But this was to be just a sidelight of what was to come. The main, action packed events of the celebration hadn't even begun! A quick glance at an official "Tulip Time" program was well in order, for it informed us of major attractions upon which to focus our attention . . . and our cameras. Not the least of these, we learned, was the opening parade, which was destined to play a very prominent part in our finished production.

With the crowds swarming in droves to choice vantage points, we hastened to our own carefully selected spot, from which to film the parade sequences to best advantage. Mere words alone can not adequately describe the quaintness of the occasion. Tiny tots in their colorful Dutch costumes . . . wooden shoe dancers going through their capers . . . drum majorettes in sparkling uniforms . . . all added up to give our film a required twist. Anxious days were ahead as we waited to view the rushes of this never-to-be-forgotten spectacle of spectacles!

But with the breaking up of the parade, our mission was far from completed. We realized a few interesting sidelights could make or break this film. And if you'll pardon my ego, they *made* it! The little Dutch children surrounded by a bed of tulips . . . the tiny youngster by the white picket fence, daring to pick one of the precious blooms . . . and other catch-as-catch can shots give the necessary uplift so essential to a well-rounded screen play.

As we gathered up our belongings in preparation for the trip home, we were reluctant to leave this land of three million tulips . . . this land that spells peace and contentment . . . this color fans' paradise. We were going to miss beautiful Centennial Park, where we had been whiling away the last remaining hours of our joyous holiday. But, "mission accomplished," we needed to be on our way, back to the grind of everyday life, away from this photographic dreamland. There was but one consolation . . . we had captured forever on film one of the most colorful pageants of our movie making career . . . to be relived at will in all the magnificent splendor of Kodachrome!

While there are, or have been, before the war, many captivating celebrations of one kind or another, scattered throughout the country, such as the Mardi Gras . . . Tournament of Roses . . . Cherry Blossom festival . . . etc., there is only *one* "Tulip Time in Holland." And if by chance you think I'm prejudiced, you may recall that even Hollywood, which is inclined to turn a deaf ear to mere *trifles*, recently filmed an entire feature

(Continued on Page 243)

Season of contrasts

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A Practical Cure For Convergent Verticals

IN NEGATIVES taken with a camera which is pointed either upwards or downwards, verticle lines, such as the sides of a building, are not parallel, but converge to a greater or less degree depending on the angle of tilt It is well known that parallelism can be obtained in enlarging by tilting the easel in the required direction, but this invariably results in an elongated picture. The elongation is somewhat reduced if the negative can be tilted in the opposite direction, an adjustment which also assists in obtaining sharp focus over the whole area of the picture With these two adjustments only it is impossible to obtain full correction of the horizontal and vertical magnifications and maintain focus at the same time If, however, the enlarger is also fitted with the means for sliding both the negative and the easel sideways, as shown in Fig 1. complete correction can be attained.

The enlarger must be capable of taking larger negatives than the ones to be used in order to permit of the sideways movement The negative carrier is illustrated in Fig 2 It is only 3/16th inches thick, so that it slides easily through the slot in the enlarger and has an inner frame which lifts out for loading the negative. By means of pivots at one end and a thread which winds on the spindle shown, the inner frame can be made to tilt downwards when in position in the enlarger The sideways movement is accomplished by simply sliding the whole carrier in the slot

With the negative carrier flat, the easel is tilted until the verticals are parallel The negative is then tilted until sharp focus is obtained and the easel is readjusted to restore the parallelism lost in the process Sliding the negative and easel over to position B (Fig 1) now reduces the relative height of the image without altering its width or the parallelism of the verticals The difficulty is to decide when the correct adjustment for relative height has been achieved

For negatives as close-up studies in which the camera has been pointed downwards, a simple method of determining the amount of shortening required is to include a vertical scale at one side of the picture where it can be easily trimmed off the enlargement A pointer, or paper clip, in the middle of the scale will not be in the middle of the negative, but is brought to the middle in the projected image when the sideways movements of negative and easel are sufficient

NOTE The above article is a synopsis of a paper by David Charles, F.R.P.S., delivered before the Royal Photographic Society, and is published through the courtesy of the Society's Photographic Journal, March-April issue 1945 —The Editor

For architectural subjects, a duplicate negative can be made at the same time with the camera held level. Part of the subject may be missing, but the relative horizontal and vertical dimensions will be correct A pale enlargement from this, or even a pencil tracing of the projected image can then be used on the easel as a guide to the correct adjustment Alternatively, it is sufficient to note the angle the top of the subject makes with the horizontal from the point at which the photograph is taken This can be done with the aid of a simple protractor fitted with a pendulum pointer The focal length of the camera lens multiplied by the tangent of this angle gives the distance between the top of the subject and the lens level line that would be recorded on a correct negative, and the ratio of this to the corresponding distance on the actual negative can be determined. If this distance is also measured on the projected image with the negative and easel flat and multiplied by the ratio found, the true distance to which the image should be adjusted is obtained. Care should be taken to place the lens level line across the axis screws of the tilting easel

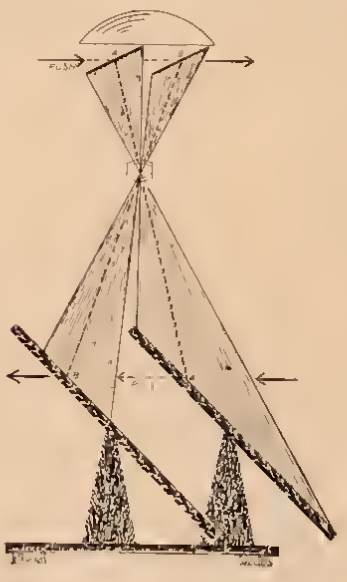

Fig 1—Tilted easel showing elongation of image Height is altered while width is kept constant, by operating the "push pull" adjustments

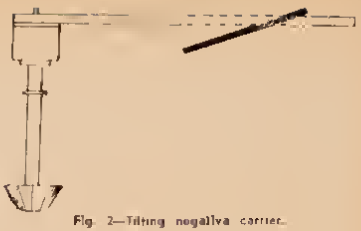

Fig 2—Tilting negative carrier.

Among the Movie Clubs

(Continued from Page 236)

L. A. Cinema Club

Twenty-four hundred feet of film was screened at the June meeting of the Los Angeles Cinema Club, and Dr H O. Barnes showed special Kodachrome slides pertaining to Plastic Surgery. Disappointment of the evening was inability of scheduled chief speaker Glenn R Kershner, A S C , to deliver his talk because of a program mixup.

Films shown were.

"Pre-war Germany", by Mrs. Mildred Zimmerman

"Notables of the Past", by J C Mulligan

"Wild Life in Yellowstone National Park", by Mel Lincoln

L. A. 8mm Club

Unusual highlight of the June meeting of the Los Angeles 8mm Club was the personal appearance at the meeting of 33 gorgeous, glorious femmine models who were photographed by members of the club at the Ambassador Hotel last April First, the movies of the girls were shown and then each model was introduced It proved to be quite a novel event as each girl was a beauty

From the Editor

We give Ernest Miller a pat on the back for the very attractive monthly bulletin he is editing for the Metropolitan Motion Picture Club The bulletin reflects careful thought on the part of Miller in trying to present a piece of work that will please the eye as well as inform the mind

While on the subject of Editor Miller we would like to suggest that every member of his club might do well to resolve to be as painstaking in his filming as Miller is in his editing Judging from the way members of the MMPC land their pictures among the "Best Ten", it is quite possible that Miller might have taken a leaf out of the members' books —HH.

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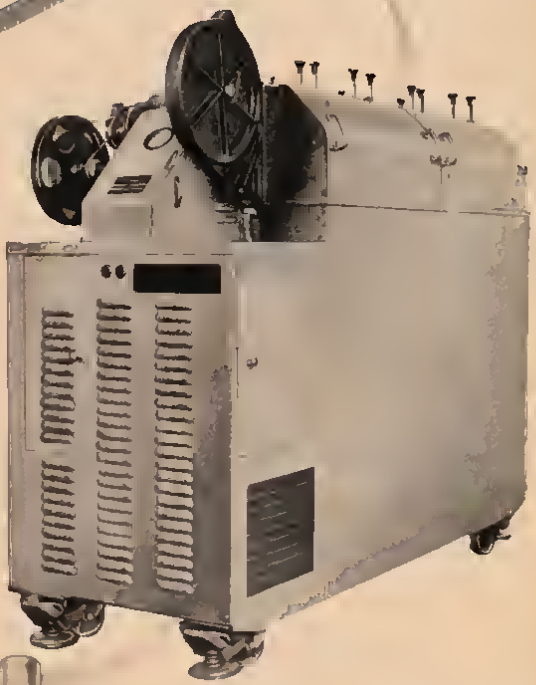

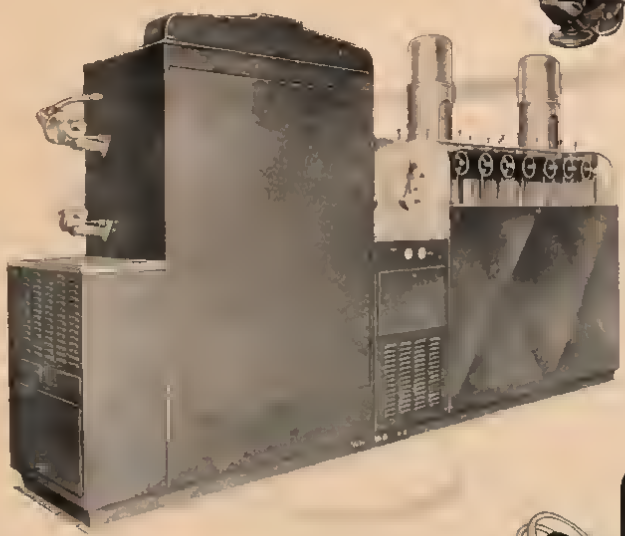

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Handles 16 mm negative positive and reversal film. A complete self-contained portable unit requiring no extra equipment. Dimensions 61" long 54" high 24" wide. Processing speeds: Reversal film 15 ft. per min., negative film 5 ft. per min. at 8 min. developing time, positive film 20 ft. per min. at 2 min. developing time

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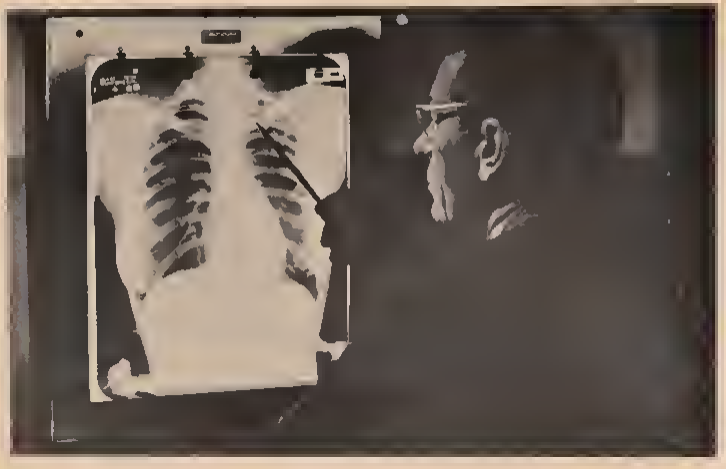

"Target—TB", Important Health Film, Completed

Any step taken to help in the fight against Tuberculosis is an important one, and that is why "Target—TB," a ten-minute sound film, recently completed by Willard Pictures for the General Electric X-Ray Corporation, can be classed as important to millions of Americans.

This film has been endorsed by the National Tuberculosis Association and by the United States Public Health Service. It is to be used nationally to help fight tuberculosis, a dread disease which annually takes a terrific toll of lives. City, county and state health departments will present the pictures in schools, clubs and industrial plants in advance of the appearance of a chest X-Ray survey unit in the community.

The picture explains the importance of treating tuberculosis in its early stages, and shows how easy it is to have one's chest X-Rayed. It is also designed to allay fear that the X-Ray process might be painful or troublesome.

William Steiner, A.S.C., photographed the film, and did an excellent job from the point of view of composition and lighting. In fact, many makers of educational films would do well to see this film and observe how good photography makes a better educational picture. William M. Nelson directed with real intelligence. All in all, it is a film of which the producers may be proud, and one which should be of great help in the fight against Tuberculosis. Prints may be obtained from General Electric X-Ray Corporation, 2012 Jackson Boulevard, Chicago 12, Ill.—H. H.

Top, scene from "Target-TB." Bottom, Director of Photography William Steiner, A.S.C., lines up a shot for "Target-TB," which was produced by Willard Pictures for General Electric X-Ray Corp. Mr. Steiner is one of the well-known non-resident members of the American Society of Cinematographers.

A Director Who Recognizes Importance of Cinematographers

(Continued from Page 224)

the face in a closeup can reveal what is in the mind. Action in a picture is much more discernable than on the stage where it has to be projected with gesture and voice. These are obvious differences.

"But I think that as a result of these differences, many pictures fall into the fault of underplaying. An emotion has to be depicted visally as well as uttered in a picture. This is where the camera comes in. I believe in taking advantage of the mobility of the camera beyond its factor as an agent in introducing intimacy into a film. But I also believe that all camera movements should be governed by the story. When a director introduces a camera movement for its own sake he obtrudes himself between the screen and the audience and depreciates the drama. The best motion picture director is one who takes full advantage of the flexibility of the camera, but who only moves the camera when the action and the story dictate it. The same is true, in a different sense, in the theatre. If a spectator seeing a play says, 'My, that's good direction,' then the director has failed because the audience has become conscious of his direction."

Working with Howe and Amy from the master breakdown of the script, Shumlin is able to devote most of his attention to the story line, the acting and direction, and to leave the technical details in the hands of his associates. As a result of the painstaking preliminary rehearsals, much time is saved on the set. And because Howe and Amy have practically worked out a rough cut of the picture in advance, much less film is shot than on the average picture. Only those setups that are required are made.

I was on the set when Shumlin was shooting an action scene outside an English roadhouse. The last time I had seen this set, it had been an American roadhouse for "The Big Sleep." Now Lauren Bacall, who was in that picture, was driving up to the roadhouse with Charles Boyer. The original script had said only that Bacall and Boyer were to drive up to the building and come to an abrupt stop as their car had a flat tire. Howe and Amy had broken down this generalized instruction into specific camera setups. First there was a medium shot of the car coming into the scene. Then a dolly shot from a different angle as the car approached, moving to a closeup of the performers. Some slight alterations had to be made in the planned camera setups to cope with actual problems on the set, but these were only minor ones.

Shumlin not only is glad to accept advice from Howe and Amy, but asks for it. Once he wanted a moving shot

to follow Bacall Howe pointed out that this type of shot would not be as effective as a pan shot Shumlin readily assented According to Howe, "Shumlin is a very fine person He knows his business about story and acting, but he is not entirely familiar with the camera. He is willing to listen and to understand and in that way to acquire a sense of movie mechanics However, his lack of familiarity is helpful, too. We in the movie business have developed a number of formulas over the years and we stick to them in most every picture Shumlin comes to his job with a fresh point of view He is tops in his own line, and therefore we must be receptive to new ideas that he might have.

"Shumlin wanted to play his scenes continuously instead of breaking them up into dozens of different camera setups That is why we are using the moving camera a good deal But we are moving with the actors and so the audience will not be conscious of the camera We are not going to have the usual over-the shoulder shots and cliche closeups in 'Confidential Agent' I agree with Shumlin that the average picture is cut up too much into separate scenes that have no particular point We will try to tell our story by moving the camera unobtrusively and by cutting from one shot to the other on a movement so that the transitions will be fluid

"The action dictates the camera movement. There was one scene we had at the beginning of the picture in which Boyer and Bacall walk along a foggy railroad station We made no attempt to interrupt the continuous medium dolly shot that followed them As they talked we did not cut to closeups or different angles, but maintained the same moving shot I believe it worked out better this way, although most directors would have preferred to break up such a long moving shot I think a close shot where a person is shown moving or walking distracts from the illusion of motion In a closeup, most of the background disappears and the audience, therefore, has almost no sense of movement This is only one example of what I mean by a fresh and dynamic approach to motion picture mechanics."

To sum up, Shumlin is what might be called "a cameraman's director," for he recognizes the knowledge of the cinematographer and wisely uses it, and is not afraid to tell the world that his cameraman and his film editor and himself work together as a team

Fog Density

Fog density is the density of the unexposed but developed and fixed-out negative material Fog increases but slightly within the recommended development time The density of the base should not be confused with fog, since base density is constant and does not affect contrast Base plus fog is the minimum negative density or starting point of the characteristic curve for any material

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Shooting "Tulip Time"

(Continued from Page 238)

with a "Tulip Time" locale To brush up on your memory, this Metro-Goldwyn-Mayer hit was released under the title "Seven Sweethearts"

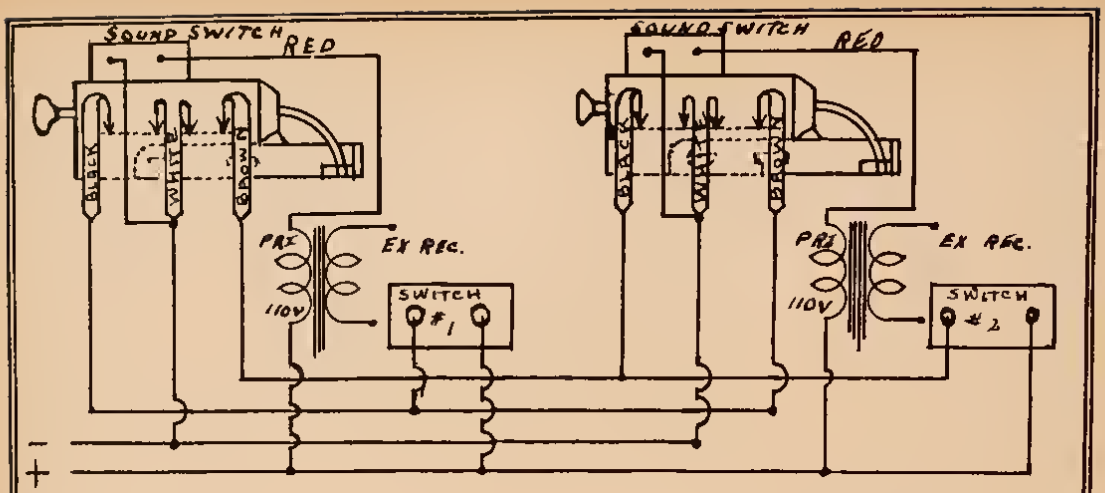
Although JRO Productions cannot hope to compete with MGM, at least our version is more *authentic!* And incidently, just in case you've been wondering, if you haven't already guessed, the *JRO* part of *JRO Productions* is derived from the writer's initials

New Photoflash Lamps

G E Lamp Department announces that its Mazda Blue Photoflash lamps have been improved to give 40 percent more light output and to be 45 percent more effective photographically Lamps affected are the No 5B and No 21B

Production on these superior lamps, it is expected, will be underway at an early date To aid in the identification of packages containing the improved lamps both lower corners of the contents label will be plainly clipped

Improvement in the blue flash lamps is attributed to marked improvement by Lamp Department laboratories in the lacquer for these photolamps



Wiring diagram for the new type Strong Dual-Purpose Zipper Changeover for both sight and sound, which Essannay Electric Mfg. Co., 1241 South Wabash Ave., Chicago, has announced is now available for all makes of projectors.

Dual Purpose Strong Zipper Changeover

The Strong Zipper Changeover, adopted by the Government as standard equipment on all DeVry 35mm. projectors supplied to the navy for the past three years, has now been selected as standard equipment on Brenkert projectors, it is announced by the Essannay Electric Manufacturing Co., Chicago.

Designed 25 years ago by L. D. Strong, a member of Local 110, IATSE, Chicago, and an active member of the Society of Motion Picture Engineers, the Strong Zipper Changeover is now in daily use on more than 20,000 projectors in the United States and foreign countries.

Dating back to the early wall models, Strong changeovers have continuously undergone important design changes to keep them in step with progressive projector practices, and are now available in three standard models. These are the "Special," the "Zipper" and the "Dual Zipper."

The "Special" is installed over the port hole of the projection room and can be used in conjunction with any projector.

The "Zipper" is mounted on the projector head at the aperture, and not only is a changeover but also provides additional fire prevention.

The "Dual Zipper" is a combination sound and vision changeover which not only changes the picture but the sound as well, acting as follows: The armature of the double solenoid coil actuates a built-in switch to close the sound circuit simultaneously with the closing of the picture shutters, and as both changes are simultaneously controlled by one operation of the treadle foot switch, perfect synchronization of the sound and picture changeover is accomplished. Built to withstand twice the power load required by government specification, it has already completed three years of service under battlefront conditions which surpass any laboratory tests that could be devised. The new model "Zipper" will be known as the "Dual Purpose Strong Zipper Changeover."

The Museum of Modern Art Film Library

(Continued from Page 227)

portant part in the development of the motion picture between 1917 and 1925, it shows work by the two great Swedish directors, Victor Seastrom and Mauritz Stiller, followed by two programs illustrating the later work of Seastrom and the actress Greta Garbo after they came to America. The remaining programs consist of additional outstanding examples of the growth of the American Film.

SERIES 5—The Work of D. W. Griffith

Undisputed master of the motion picture, D. W. Griffith between 1909 and 1916 contributed to the medium much of its techniques and its expressiveness. His Birth of a Nation and Intolerance remain classic and their influence can be seen not only in subsequent American Film production but in the work of Gance in France and of Eisenstein in the USSR. These programs trace his career from the time he first entered a studio to the waning of his era of productivity some time before the rise of the talking film.

SERIES 6—Non-Fiction Films

It was as an instrument for imparting information and not as a dramatic or narrative vehicle that the motion picture was first admired, the subjects listed below illustrates some of the ways in which it has been so used.

1922—Nanook of the North, written, directed and photographed by Robert J. Flaherty.
1925—Grass, photographed and directed by Merian C. Cooper and Ernest B. Schoedsack.
1926—Rien que les Reures, directed by Alberto Cavalcanti, 4 reels.
1926-7—Berlin, the Symphony of a Great City, directed by Walter Ruttmann.
1926—Moana, photographed and directed by Robert J. Flaherty.
1927—Chang, photographed and directed by Merian C. Cooper and Ernest B. Schoedsack.
1935—Baboona, an aerial epic over Africa produced by Mr. and Mrs. Martin Johnson.
1935-1939—The March of Time.
1937—Tzar to Lenin, assembled and produced by Herman Alexbank and edited by Max Eastman.

Documentary and Instructional Films

These subjects, selected as good examples of their kind, represent various types of films made in Europe and America in recent years with the purpose of imparting information. They include instructional films, for classroom use or adult education, and documentary films made to publicize services.

(Continued on Page 249)

R. P. S. Honors John I. Crabtree

The Royal Photographic Society of Great Britain has approved the recommendation of the Scientific and Technical Group Committee to honor John I. Crabtree, assistant superintendent in the Kodak Park Research Lab, with the Henderson Award of 1944.

The award was established in 1907 and is presented annually for "the most useful discovery in, or essay on, photographic chemistry."

In his letter, the secretary of the Royal Photographic Society stated the award was based on Crabtree's recognition, appreciation and contributions to "photographic processing operations and especially recent papers (with George Eaton and Lowell Muehler, also of the Research Lab) on hypo elimination and the washing process."

Since joining the Company as a research chemist in 1913, Crabtree has been author and co-author of 75 or more papers. Muehler and Eaton collaborated with Crabtree in seven recent publications pertaining to the removal of hypo and silver salts from photographic material as affected by the composition of the processing solutions. Among the publications was one entitled "Washing Photographic Films and Prints in Sea Water," which the armed forces have received with interest.

Recently, two publications, "How to Fix and Wash for Permanence" and "Fixing and Washing for Permanence," were released by the trio. They are more popular versions of the booklet, "The Removal of Hypo and Silver Salts from Photographic Materials as Affected by the Composition of the Processing Solutions."

Because of wartime restrictions, the medal will not be awarded at this time, but official and public notification has been made.

Free Brochure of World War Two

Just off the press, and available free to all projector owners, is an interesting brochure covering the most important events of World War II—as presented in Official Films series of 8mm.-16mm. News Thrills.

This leaflet describes and illustrates the struggles and sacrifices of nations at war—listing the highlight events from the dark days of '39 to V-E Day.

all of which may be seen on your home movie screen! This listing covers a complete record of the war in Europe . . . as well as in the Pacific. Copies of the brochure may be obtained free by writing Official Films, Inc., 625 Madison Ave., New York 22, N. Y.

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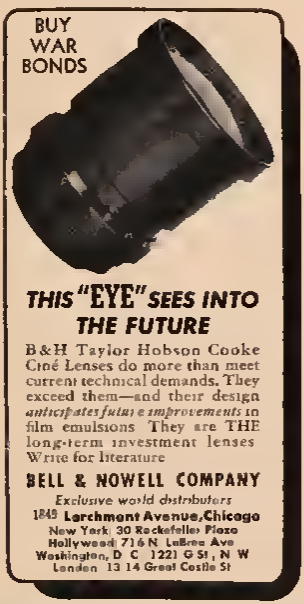
Geometry Film

Knowledge Builders Classroom Films, are releasing a series of Geometry teaching films in 16mm sound, under the title of "Practical Geometry." As the company feels that the number of films needed to thoroughly cover the subject of geometry is practically unlimited, no set number of separate films to be included in the series has been decided upon The first subject in the series, now available, is

Lines and Angles—designed to aid the student in his understanding of the mathematical applications of basic geometry Beginning with the erection of a perpendicular, the film illustrates the relationship of the perpendicular with the ordinary plumb-bob, level and square Shows how angles are created by intersecting lines and how angles are measured in terms of degrees by means of a protractor



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Kodak Exposure Indexes for Use With Meters

One of the things in the past which has tended to confuse and complicate picture taking has been the multiplicity of speed systems, such as H and D, Din, European Scheiner, American Scheiner Most of the speed systems in the past have not truly represented the actual camera performance of the film It was obviously desirable that a single system be used, but important too that it be the right system

The research Laboratories of Eastman Kodak Company in Rochester did extensive research experimental work which resulted in a new sensitometric system for measuring film speeds and which has been used for several years in connection with the quality control of its photographic materials Coincidentally, the standard method which has been adopted by the American Standards Association for measuring the "speed" of amateur black-and white negative materials very closely conforms to the method used in Kodak Laboratories In this connection, the values now published by Kodak for use with exposure meters will be termed "exposure indexes" and determined according to the standard method adopted by the American Standards Association These exposure indexes apply to the present day Weston and G E meters and others similarly calibrated and it is expected that the system will apply to most postwar meters

In a recent communication sent to its representatives, Kodak said in part, "We are satisfied that this method gives the basic value which represents the minimum camera exposure which would yield an excellent picture as a final result This basic value, the ASA "speed" does not apply to existing exposure meters but serves as a starting point For application to picture taking, this ASA "speed" is modified by a safety factor to give more than the minimum exposure as well as the fact that it will satisfy the requirements of exposure meters. The new Exposure Indexes now appear in the new edition of the Kodak Films Data Book The Exposure Indexes will also appear on the instruction sheets packed with those sensitized products to which they apply.

"The new Kodak Exposure Indexes apply to black-and-white, continuous tone negative materials, that is roll films, film packs, miniature camera films, sheet films, and plates not of the process type. Although the present American Standard does not cover sheet films and plates, Kodak, considering the convenience of the trade, will publish Exposure Indexes for these materials nevertheless."

"No American Standard exists as yet for reversal and color films," so continues Kodak's communication "In view of the shorter latitude of these materials as compared with black-and-white negative material, we do not see fit, at least as yet, to publish single values for such materials It may be that further research may show that this is possible Meanwhile, we shall continue to give separate meter settings for the Weston and G E exposure meters for Cine-Kodak black-and-white films, and Kodacolor Films"

Gamma

The slope of the straight-line portion of the characteristic curve, or tangent of the angle it forms with the horizontal, is shown as gamma It is a measure of negative development contrast or degree of development

New Filmosound Library Releases Announced by B. & H.

CHIP OFF THE OLD BLOCK
(Universal)
No 2561—8 reels

Teen-age son of Navy family falls in love with youngest member of famed stage dynasty and eventually liberates her in fine style Clean uproarious comedy with good music and dancing (Donald O'Connor, Peggy Ryan, Ann Blyth, Helen Broderick, Arthur Treacher, Patric Knowles, Quiz Kid Joseph Kupperman) available from August 25, 1945 for approved non-theatrical audiences

WEEK-END PASS
(Universal)
No 2563—6 reels

Champion shipyards worker wins bonus and week-end vacation He yearns for peace and quiet and gets, instead, a mix-up with a girl uncertain of whether to join WACs or WAVEs (Noah Beery, Jr., Martha O'Driscoll) Available from August 18, 1945 for approved non-theatrical audiences

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$10,000 In Prizes For Best Amateur Films

Announcement has been made by International Theatrical and Television Corporation, through George A. Hirliman, President, that IT&T this month will launch a national contest consisting of eleven prizes which will include a $10,000 award in cash to the best amateur film production submitted on any subject, and ten additional prizes, the awards for which will be commercial distribution by IT&T of these subjects, with each of the ten winners receiving cash revenue through a percentage of their picture's earnings. Negotiations are now under way to choose a Board of ten judges, five of whom will be chosen from Hollywood's important personalities and the other five chosen from authorities in the substandard field

In launching this contest, which has been the subject of long study and deliberation on the part of IT&T executives, Mr Hirliman stated

"In our research of the substandard field we have found that amateur production in a few cases compares favorably with the work done by professional people and organizations The tremendous interest in production as a hobby by amateurs has resulted in many ingenious types of productions evidencing fresh and interesting approaches to production In an effort to encourage further experimentation, it is IT&T's aim to give recognition in a substantial manner to those individuals or amateur organizations aiming to develop higher standards in substandard production In sponsoring this contest it is our belief that it will not only aid in developing higher standards for amateurs but will influence additionally, higher standards of professional substandard field

The contest encompasses the entire field of substandard production including entertainment, vocational, educational and religious films, etc. As such it allows for inclusion of any type of film produced by nonprofessionals

The contest will be international in scope and will, we believe, not only help stimulate more ambitious production plans by amateurs, but will serve also as an important and objective goal for all those interested in substandard production."

According to the rules of the contest, and in consideration of its rules, IT&T will have all rights and title to the production awarded the $10 000 prize, while as stated above, the next ten best productions will be distributed nationally by IT&T with a percentage of the gross accorded to each of these next ten best winners on the receipts each individual picture receives The contest will continue for one year through June 30, 1946.

Above officers and members of Chicago local Motion Picture Operators Union attending a class in radio electronics-television in preparation for advent of television into nation's motion picture theatres. They are studying at DeForest's Training Seated left to right, E T Atkinson business agent of the union and Clarence Jules, assistant business agent Standing Pat Gigante Edward Helliday W N Littlewood Larry Strang Wm C DeVry president of the DeVry Corp., and Albert Hopkins

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Weather, Biggest Problem of Aerial Photographers

By JOHN W. BLANK

MARINE CORPS COMBAT CORRESPONDENT

SOMEWHERE IN THE PACIFIC—Chief problem of aerial photographic units covering widespread Marine and Navy combat action isn't the enemy; it's the weather

"That's the only thing that stumps them," declared Harrison L. Currey of 42-65 77th Street, Elmhurst, N. Y., technical representative for the Fairchild Camera & Instrument Corp., Jamaica, N. Y., now on his second tour of overseas duty as a photographic equipment maintenance man." "And like people," he added, "although they're always talking about the weather, they don't succeed in changing it any."

Except that it's still impossible for an aerial cameraman to get good pictures when there's a layer of clouds between his plane and the earth, Currey believes the men of the photo squadrons and the "tech reps" have circumvented nearly every other problem which the muggy atmospheric conditions of the tropics have imposed

"Photographers have learned to be as ingenious as other branches of the fighting forces," he said. "If they don't have what they need they improvise. As each new quirk develops they work on it until they have it licked. And taking a tip from the ground crews, they've become adept at 'cannibalizing' (i.e., stealing parts from someone else's equipment) to keep their cameras in service."

This inventiveness, he thinks, is one of the reasons why photo reconnaissance and photo-mapping are responsible for at least 90 percent of military intelligence in World War II. Also, new methods and equipment are continuously improving technique. Use of color films and night photography have been boons in the planning of ground campaigns and naval and aerial strikes.

After serving at nearly every base in the Pacific war theater, Currey is convinced there is no substitute for continuous inspection. Several "dope" preparations have been developed by Fairchild and government scientific researchers to combat jungle damp and fungus which attacks photographic gear as well as all optical and electronic equipment, but none seems to work under all conditions.

One protective method which Currey helped develop in the field is now widely used by photo units of all services. Hermetically-sealed chambers, heated with electric light bulbs to keep humidity at a minimum, were constructed for the storage of the aerial cameras, which weigh up to 100 pounds apiece and are up to four feet in length.

On the other hand, the only known method of keeping film from deteriorating in the tropics is refrigerated storage.

A shortage of film dryers resulted in a very serviceable one being devised with a galley stove and a 50-gallon drum as the component parts. At another base, manpower was at a premium. Suggestions were pooled and a fully automatic contact printer to handle the long rolls of aerial camera film, which range up to 400 feet, came into being. It was built from a standard printer, bladder, oxygen bottle and electric motor rigged with micro switches to supply the automatic feature. One man could operate it, where two had been necessary before.

Russian Production Notes

According to special cabled news from the Press Service of the Soviet Information Bureau in Moscow, comedies will largely dominate the film productions in Russia for some months to come.

Grigory Alexandrov, producer of "Jolly Fellows," "Circus" and "Volga, Volga," is working on a new comedy entitled "Spring" with ballerina Pargalina Ulanova, singer Nadezhda Obukhova and Lyubov Orlova in the leading roles. Music for the film is being written by I. Dunayevsky, noted Soviet popular song writer. Writers A. Raskin and N. Slobodskoi are doing the script. It is planned to adapt the film scenario for a stage production at the Cinema Actors Theatre which will be opened in Moscow this coming Autumn.

Among the more serious pictures, Mikhail Room is at work on scenario of a new film based on post-war theme. He also intends making a picture based on Gogol's "Inspector General," and one on Dostoyevsky's "Karamazov Brothers."

Color Sensitivity

The color sensitivity of an emulsion defines the degree of its photographic response to light of various wave lengths or colors

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Museum of Modern Art Film Library

(Continued from Page 244)

performed by government and industry. All of them present not actors but ordinary citizens in their normal walks of life.

SERIES 7—The Russian Film

SERIES 8—The Films of Douglas Fairbanks.

SERIES 9—Forty Years of American Film Comedy.

This is but a part of the great program of films the Museum offers, for it has arranged a cycle of 300 films dating from 1895 to 1941. Iris Barry says, "Public education and guidance in film appreciation has been so slow to develop, however, that people sometimes complain they do not 'like' all the films shown, forgetting that these are not shown as diversion or entertainment, but for the pleasure of comparisons, analysis and study. A few make a small nuisance of themselves by rather ostentatiously tittering at the outmoded dresses, obsolete slang, old-fashioned moral values of films ten or twenty years old. This, it must be said, is habit fostered by certain sections of the film industry itself through the revamping of 'Old' films to turn them to ridicule. But it is interesting to observe that films which are old enough do not provoke that reaction. It is very evident, too, that laughter at the death of Camille, played most expertly, though in an obsolete style, by Sarah Bernhardt, or at the dresses of Greta Garbo in Susan Lennox, is fraught with shock at the sudden disruption of the time sense rather than with merriment. As audiences gain the habit of looking at films as something more than a transient distraction, the tendency to ridicule diminishes noticeably, but its existence suggests some curious conclusions on the impermanence of standards of taste."

New films are fast becoming the Museums valuable acquisitions. One can well visualize that some time in the future, it will be possible again to see and enjoy such films as The Lives of a Bengal Lancer and Mutiny on the Bounty, made in 1935; The Life of Emile Zola, Captains Courageous, The Good Earth, made in 1937, Love Finds Andy Hardy—1938; Destry Rides Again—1939; Sergeant York, How Green Was My Valley, The Maltese Falcon, made in 1941, or Going My Way, the 1944 Academy Award Winner.

Miss Barry further states, "but the first and most immediate task lay in the collection of the necessary films and here it was, of course, a case of first catch your hare. How were the necessary films to be obtained? It is not widely realized that a motion picture cannot usually be bought or otherwise procured as can a book or a painting.

(Continued on Page 250)

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Museum of Modern Art Film Library

(Continued from Page 249)

or that, even if a print of a film be so obtained, its physical possession does not necessarily entail the right to its use or showing.

"The situation proved quite other in regard to films of later date. Most of the motion pictures made since 1912-14 are the property of producer or producer-distributor firms who rent but do not sell prints for commercial exhibition through their own or other distribution companies. Used prints eventually revert to them and are destroyed. Ownership and consequently the right to exhibit such films remains firmly in these hands. Obviously then, in order to gain access to such material, it was immediately necessary to enlist the sympathetic support of the film industry as a whole. This the Film Library consequently attempted to do. Happily its creation, and the fact of its support by such an institution as the Rockefeller Foundation, had received a good press. People generally approved the idea. And, equally happily, among the Trustees and friends of the Museum were several who made immediate interests of one sort or another in the motion picture industry."

The Motion Picture is an art. Only when it is especially sought for preservation do we appreciate its value as such. For myself, I virtually live in Museums and whenever I travel, it is the Museums that attract me more than anything else a city has to offer.

The Museum of Modern Art has taken on a tremendous task and a worthy one, if they had not assumed the responsibility to start this Library, when they did, it might have been a lost cause, for the old films were slowly disappearing and the only survivors would have been those historic films which now and then appear on the screen to "ridicule" for commercial profit. The Museum's collection are prints from both original negatives and reproductions but they are left in their original state as intended by the producer.

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DeVry's First Portable Projector Is Honored

More than 30 years ago this spring, the late Dr. Herman A. DeVry emerged from the basement of his humble Chicago home with the world's first portable motion picture projector.

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WE BUY, SELL AND RENT PROFESSIONAL AND 16mm EQUIPMENT, NEW AND USED. WE ARE DISTRIBUTORS FOR ALL LEADING MANUFACTURERS. RUBY CAMERA EXCHANGE, 729 Seventh Ave., New York City. Established since 1910.

CONTINUOUS CONTACT 16MM PRINTERS PICTURE, TRACK OR BOTH $1,375.00. Mole 16mm Recorder Reproducer $195.00. BERNDT MAURER 16MM RECORDING SYSTEMS. Intest improvements $1,995.00. Modernized Akeley Newsreel Sound Camera, amplifier, magazines, 3 lenses, matched finders, tripod. $13,000.00 value reduced to $6,715.00. Send for Summer Catalog. SOS CINEMA SUPPLY CORPORATION, NEW YORK 18.

COMPLETE 16MM STUDIO EQUIPMENT. MAURER MODEL D RECORDER. 2 FILM PHONOGRAPHS WITH SYNCHRONOUS MOTORS, AMPLIFIERS, LIGHTS. BELL & HOWELL SOUND PROJECTOR. BOOM, DOLLY, DOUBLE CONSOLE TURNTABLE FOR SOUND EFFECTS RECORDS AND MUSICAL RECORDING. AURICON RECORDER. MICROPHONE BOOM, EXTRAS. 2 BARNEY BLIMPS FOR MITCHELL OR BELL & HOWELL CAMERAS. CINEMATOGRAPHERS HAND BOOK $4.00. CINE SPECIAL. BOLEX. FILMO CAMERAS. DOLLIES. TRIPODS. GEAR AND FREEHEAD. SPIDER BOXES. 500-1000-2000 WATT SPOTLIGHTS WITH FRESNEL LENSES. REWINDS. GRISWOLD 16-35MM SPLICERS. PRESTO DISC RECORDER NEW 78 AND 33⅓ RPM MICROPHONE AND STAND. COMPLETE AKELEY CAMERA. FULLY EQUIPPED DEBRIE. NEUMANN-SINCLAIR CAMERAS. 35MM BELL & HOWELL STEP PRINTER. EYEMO. DE VRY 100-FOOT CAMERAS. WRITE FOR CIRCULARS ON CAMART TRIPOD FOR CINE SPECIAL AND SPRING DRIVEN CAMERAS. WE BUY—SELL—TRADE.

CAMERA MART DEPT. AC
70 WEST 45TH ST. NEW YORK

FOR SALE—WESTERN ELECTRIC-AKELEY Single System Camera. 12-volt motor, two 1000-ft. B&H magazines 40mm, 50mm, 75mm Astro F 2.3 lenses with matched finder lenses, friction head tripod, new variable intensity galvanometer, portable amplifier, vibrator B supply, Cables, Cords and RCA microphone. Blue Seal Sound Devices, 7 Gracie Square, New York City.

MISCELLANEOUS

HOME MOVIE FANS JOIN MOTION PICTURE Educational Society. Free valuable information. Box 875, Reading, Pa.

BRITISH ENGINEER, WIDELY EXPERIENCED sound movies, Cinema and sub-standard entertainment educational and commercial desires agencies for equipment and films in Italy after release from present military duties. Personal and local capital and highest credentials available. AMERICAN CINEMATOGRAPHER Box No. 1021.

WANTED

WANTED TO BUY FOR CASH

CAMERAS AND ACCESSORIES

MITCHELL B & H EYEMO DEBRIE AKELEY

ALSO LABORATORY AND CUTTING ROOM

EQUIPMENT

CAMERA EQUIPMENT COMPANY

1600 BROADWAY, NEW YORK CITY 19

CABLE CINEQUIP

WE PAY CASH FOR EVERYTHING PHOTOGRAPHIC. Write us today. Hollywood Camera Exchange, 1600 Cahuenga Blvd., Hollywood.

16MM PROJECTOR, ANY TYPE SOUND OR silent, private party. Sam's Electric Shop, 35 Munroe Street, Passaic, New Jersey.

SOUND PROJECTORS, CAMERAS, TRIPODS, studio, laboratory or recording equipment. Highest prices paid. SOS CINEMA SUPPLY CORPORATION, NEW YORK 19.

Meet the Men and Women Who Turn Out Many of the Navy's Movies . . .

. . . THE TECHNICIANS AT ANACOSTIA

THEY were in the industry before the war . . . in the processing labs, or working with sound, animating, editing . . . in one way or another whipping exposed film into finished productions. That's what they're doing now in the Photo Science Laboratory at Anacostia, D. C. Their peacetime productions entertained or sold. Now, their Navy-made movies inform, inspire and instruct the officers and men of our fleets. Anacostia's technicians are an important part of the Navy's never-ending training program, their movies help make and keep our Navy great.

OFFICIAL U. S. NAVY PHOTOS

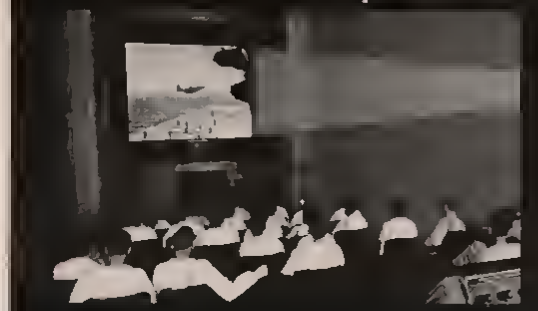
The Navy makes movies wherever it goes,

and rushes them back home to the Photo Science Laboratory at Anacostia, D. C.

Here movie technicians whip this film footage into finished productions.

They process . . . edit . . . title . . .

dub in speech, music, sound effects



. . . after a fault-finding preview, their latest productions are OK'd for release

to our ships and stations, all over the world.

Eastman Kodak Company, Rochester 4, N. Y.

J. E. BRULATOUR, INC., *Distributors,* Fort Lee, Chicago, Hollywood

One of a series of advertisements by KODAK testifying to the achievements of the movies at war

Filmosound HOME MOVIES . .

DOUBLE ENJOYMENT FOR YOUR FAMILY

"Oooo, Mommy! Daddy's home". . a race to the gate, a little squeal of delight, and upsa-daisy into Daddy's ready arms.

Adorable family incidents like this can be vividly yours . . . forever . . . with home movies, a personal film library built around a Bell & Howell Filmosound.

● Not only will a Filmosound show your personal movies to best advantage and let you relive your happiest memories . . but professionally made sound films are also yours to screen at home, yours to rent or buy from the extensive B&H Filmosound Library

In performance, dependability, ease of operation, Filmosounds excel! Typical is the new improved, cooler Filmosound 179 . . a 16mm. sound-on-film projector offering brilliant 750-watt illumination (1000-watt optional) . . and built in the same tradition that has made Bell & Howell the preferred studio equipment of Hollywood and the world

How to Get a Filmosound 179 for Home Use

Anyone is now eligible to purchase a Filmosound 179 without priority ratings. Of course, rated orders will continue to receive first consideration according to government regulations. But don't let this delay your placing an unrated order. Send it immediately. Such orders will be filled as soon as equipment becomes available.

Bell & Howell Company, Chicago, New York, Hollywood, Washington, D. C., London *Established 1907*

OPTI-ONICS—products combining the sciences of OPTics • electrONics • mechanICS

BELL & HOWELL COMPANY
7148 McCormick Road Chicago 45

Please send without cost or obligation ( ) information on the new improved Filmosound 179 catalog on Filmosound Library of ( ) recreational ( ) educational films.

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Address

City State

AC 7-45

PRECISION-MADE BY

Bell & Howell